VISIT…

PREFACE

"Improvisational Patterns: The Contemporary Era" is one of a continuing series of pattern books predicated on the belief that, while certain patterns seem to transcend eras and styles, the greater body of improvisational materials is of high specificity with regard to its time and place within the jazz continuum. The late 1950s saw a number of major new musical trends in jazz, among them the following: the first modal compositions ("Milestones," "So What," and others); George Russell's magnum opus **The Lydian Chromatic Concept of Tonal Organization for Improvisation**; Ornette Coleman's prophetic quartet; the beginnings of a formal movement called liturgical jazz; extended explorations in the area of Gunther Schuller termed "third stream"; continued flirtations with the ethnic music of other cultures such as Spain, the West Indies, India, and Africa; and the continuing evolution of the bebop phenomenon.

For the contemporary jazz player, the advent of the aforementioned musical phenomena has necessitated many changes in thinking and approach as well as the re-evaluation of raw materials.

The kinds of changes in jazz growing out of the music of Ornette Coleman (the avant garde, new music, free music, etc.) are the subject of another book in this series.

For the jazz musician who would function successfully in the post-bebop or contemporary era, the understanding of many new concepts and the grasp of many different kinds of materials is absolutely mandatory.

Fourths, pentatonic scales, modal scales, vertical scales used modally, tone rows, and set systems are all presented in this book. II V$_7$ progressions realized in a contemporary fashion are exemplified in specially constructed patterns and in patterns culled from the playing of the jazz giants of contemporary music. The materials are also presented in modal situations.

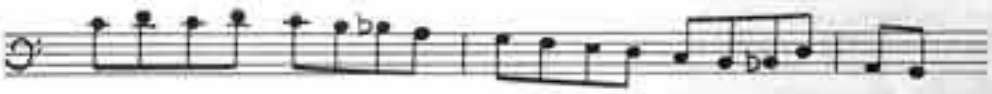
The musical calisthenics presented in the beginning of the book offer the wherewithal for gaining familiarity, digital skill, aural awareness, and mental ease with the raw materials of the language of contemporary jazz.

Among the other problems which confront today's jazz musicians and which are dealt with in this book are the following:

1. How to handle unusual/unorthodox chord progressions such as those found in "Giant Steps", "Stablemates", "Dolphin Dance", "Miles Mode", "Forest Flower", "Lazybird", "Crystal Silence", "500 Miles High", "Witch Hunt", "El Gaucho", "Slumber", "Brite Piece", "Tomorrow's Expectations", "Soleil d'Altamira", "LeRoi", and others. Some solutions to the problems found in such tunes as these are presented in Chapter III: Coltrane Changes.
2. How to successfully handle the longer building blocks necessitated by modal compositions. In the past the improviser dealth primarily with one-, two-, or four-measure phrases as the prime building blocks; however, with the advent of modal music (circa 1959), four-, eight-, and sixteen-measure (and longer) cliches, licks, and patterns became the rule rather than the exception. As a result, the improviser must have longer, more comprehensive, more diversified, and generally more technically demanding patterns memorized and under finger. Chapter II: Modal Patterns deals with this problem.
3. Because of the staticness of a modal situation, a wider variety of scale choices and a more imaginative use of them is necessitated if interest is to be sustained.

Angularity is one means of energizing an otherwise static scale line. (A diatonic line may be made angular by octave displacement.) This technique is particularly effective with fast-moving eighth-note oriented melodies. See example one below:

EXAMPLE 1



which, with octave displacements, looks like this:

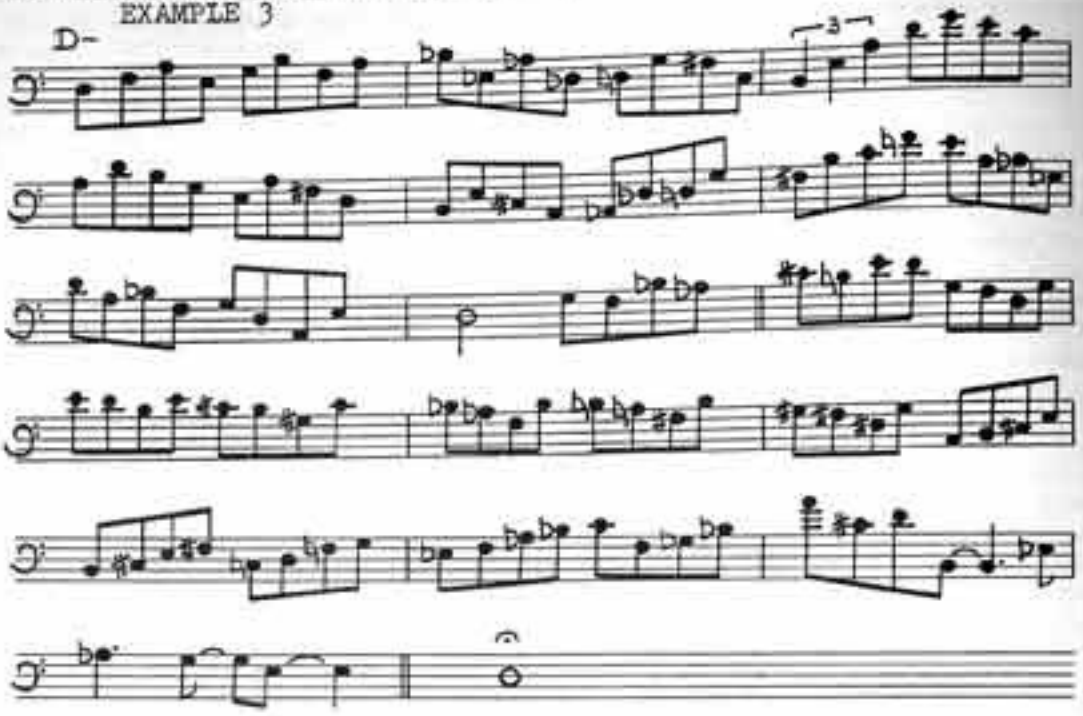
Another way of energizing a static line is called **deflection**. In this technique the object is to prevent a scale from falling into recognizable and predictable patterns. The order of notes, rhythm, dynamics, octave placement, etc. are constantly rearranged to achieve this. See example two below:

EXAMPLE 2

which, using deflection, becomes this:

Yet another way of energizing a tonally static line is to create harmonic and melodic tension by moving in and out of the tonality via fourths, pentatonics, tone rows, etc. See example three below:

EXAMPLE 3



A final observation with regard to the music of this era and genre: A virtuoso technique is absolutely mandatory. (The calisthenics in Chapter I of this book aim at developing this kind of technique.

SOME SUGGESTIONS FOR THE USE OF THIS BOOK

1. Take one of the pages of calisthenics each day and play it through different keys, varying dynamics, articulation, phrasing, register, and other elements and always working toward maximum speed. (**Use** the metronome to measure improvement.) **Skip** around between the pentatonics, fourths, and fourths in various combinations. The exercises are **not** arranged in order of progressive difficulty. Also practice using the calisthenics in actual playing situations based on your analysis of the material involved.

2. Play through the various II V$_7$ patterns, choosing different ones to commit to memory. Other patterns should simply be practiced for familiarity. To develop dexterity with this kind of material, the player should then practice using the material (transposed to the appropriate keys) on familiar tunes. An excellent way of working the II V$_7$ patterns is with the Jamey Aebersold play along records, particularly volumes 3, 16, and 21, and with volume 3 of **Advanced Improvisation** by David N. Baker. As the player becomes more and more comfortable with the material, the logical progression is to more difficult material. (i.e. contemporary jazz tunes and the more difficult play along records, such as volumes 4, 5, 9, 10, 14, 18, and 19, as well as the play along compositions in volume 3 of **Advanced Improvisation** by David N. Baker. Experiment with the sound of the different modal, pentatonic, and fourth realizations of the II V$_7$ progression, choosing a few each day to commit to your repertoire of patterns.

3. The four-, six-, and eight-measure modal patterns should be memorized as blocks and used in various modal compositions. Again, I recommend that players search through the various Aebersold play along records for appropriate tunes for practice. I especially recommend volume 1, side 1, tracks 1 and 3; volume 2; volume 4, side 1, track 2; and volumes 5, 9, 10, 11, and 19.)

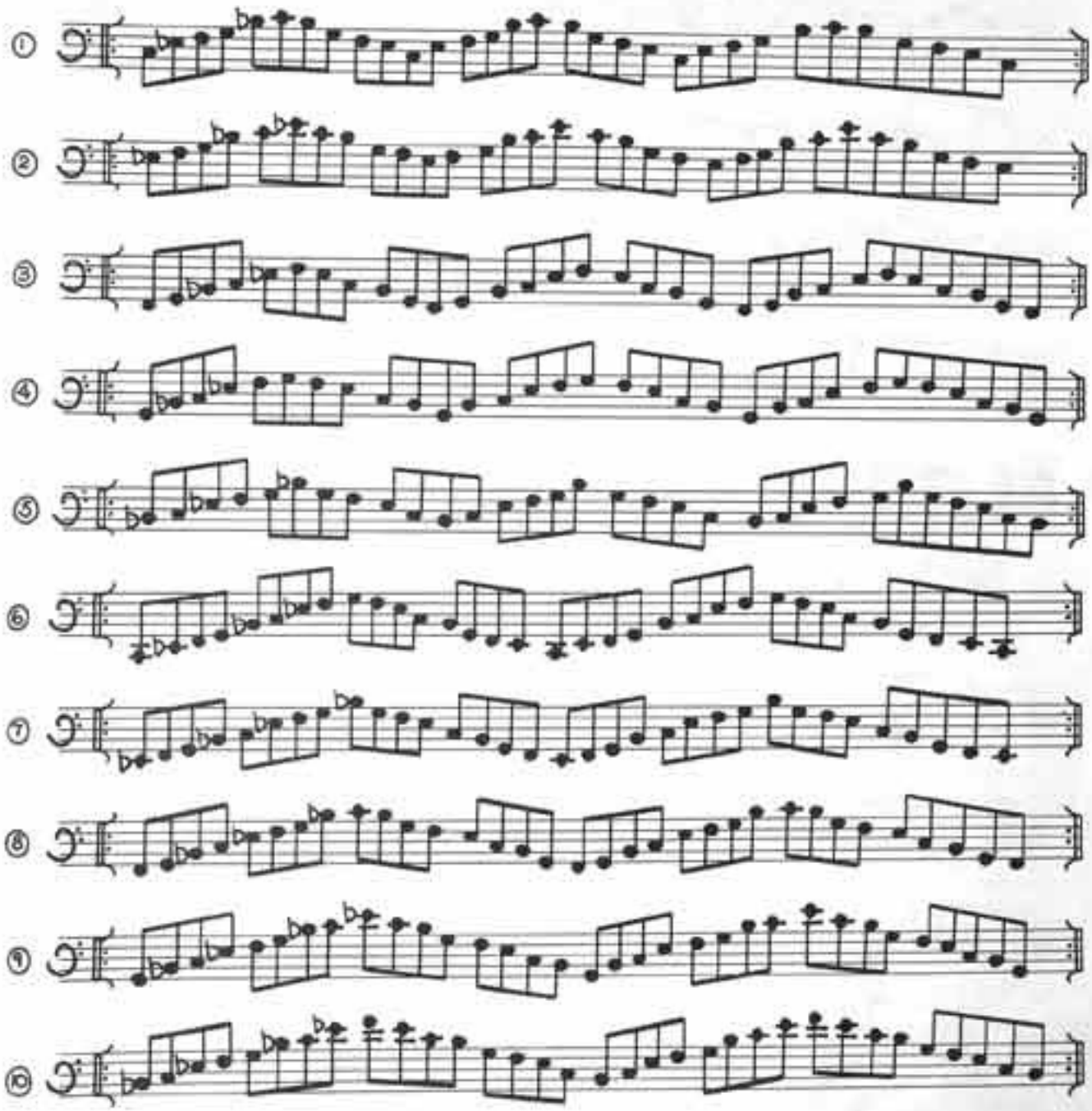
Don't be afraid to experiment with "dissonant" or "outside" patterns. They begin to sound and feel natural with repeated use.

As you become more and more comfortable with material, begin constructing solos along similar lines.

Also included are two original compositions with solos that exemplify the techniques herein described. "Bebop Revisited" is a vertical tune based on the changes to "Back Home Again in Indiana" and shows how one might use fourths, pentatonics, and the like on a standard or bebop tune. "The Harlem Pipes" is a modal tune and the improvisation on it exemplifies the manner in which a player such as McCoy Tyner, David Liebman, or Joe Henderson might realize it.

Practice diligently and don't be discouraged. The material resists you at first. Persist and thing will begin to happen.

Daily Jazz Calisthenics : Pentatonics



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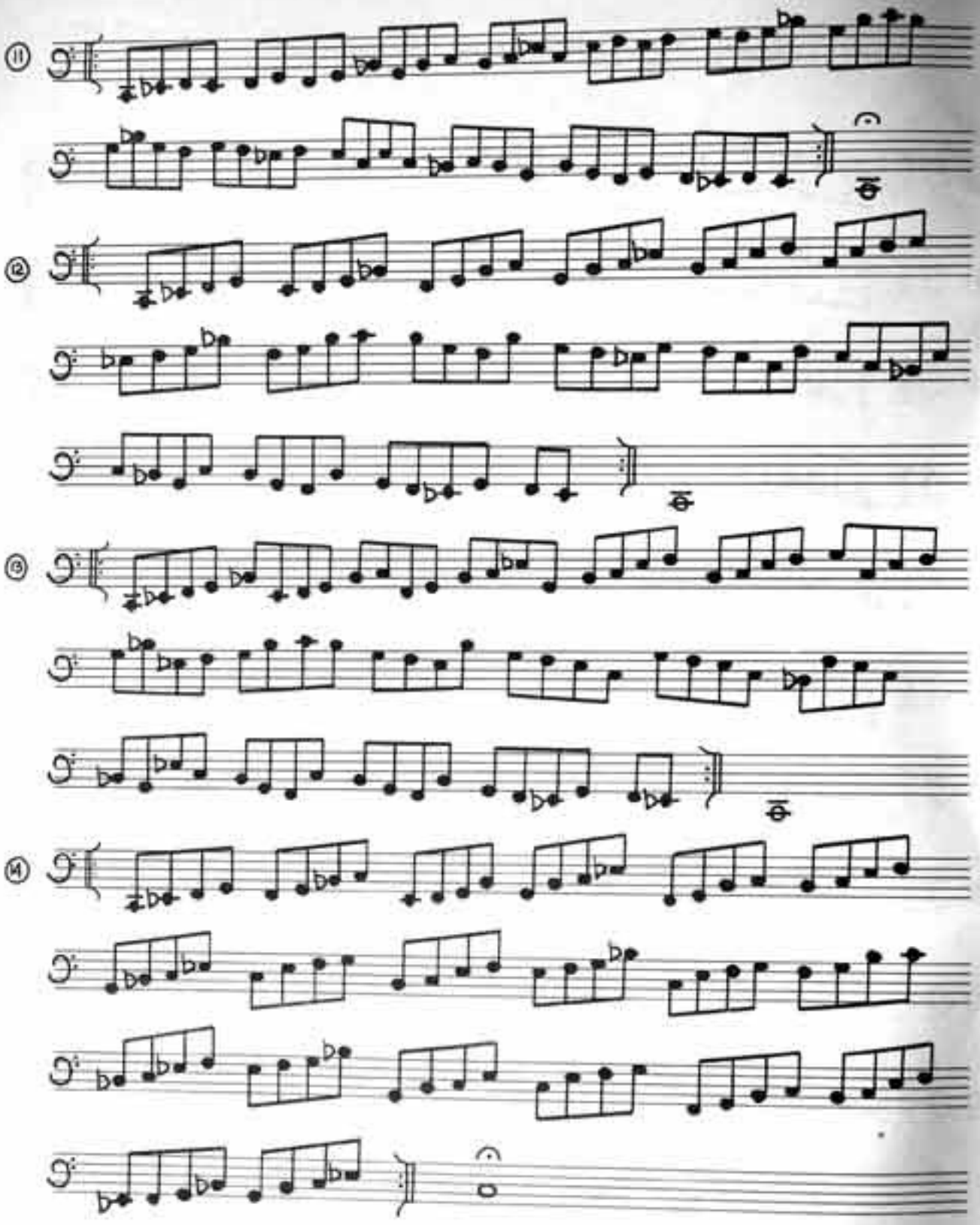
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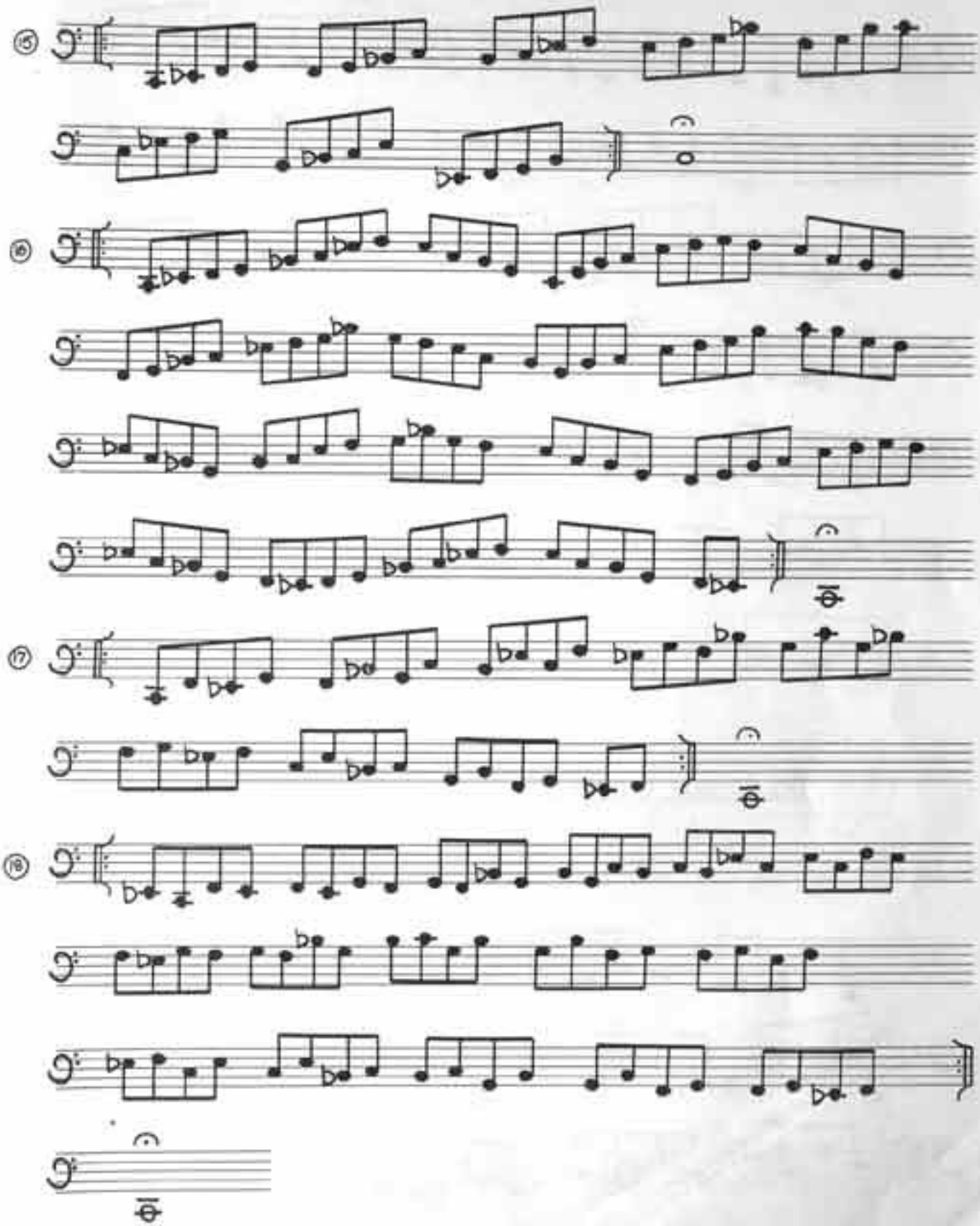
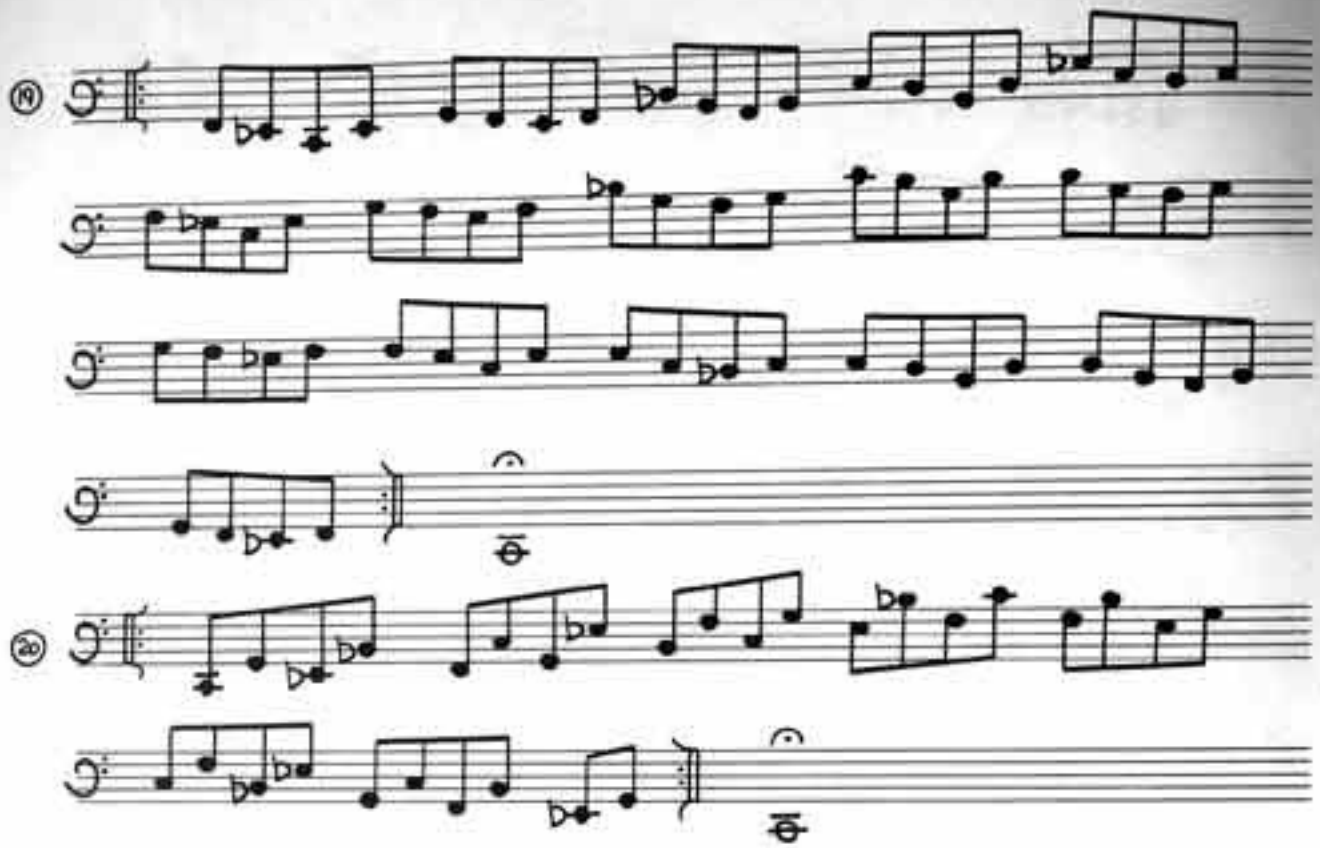
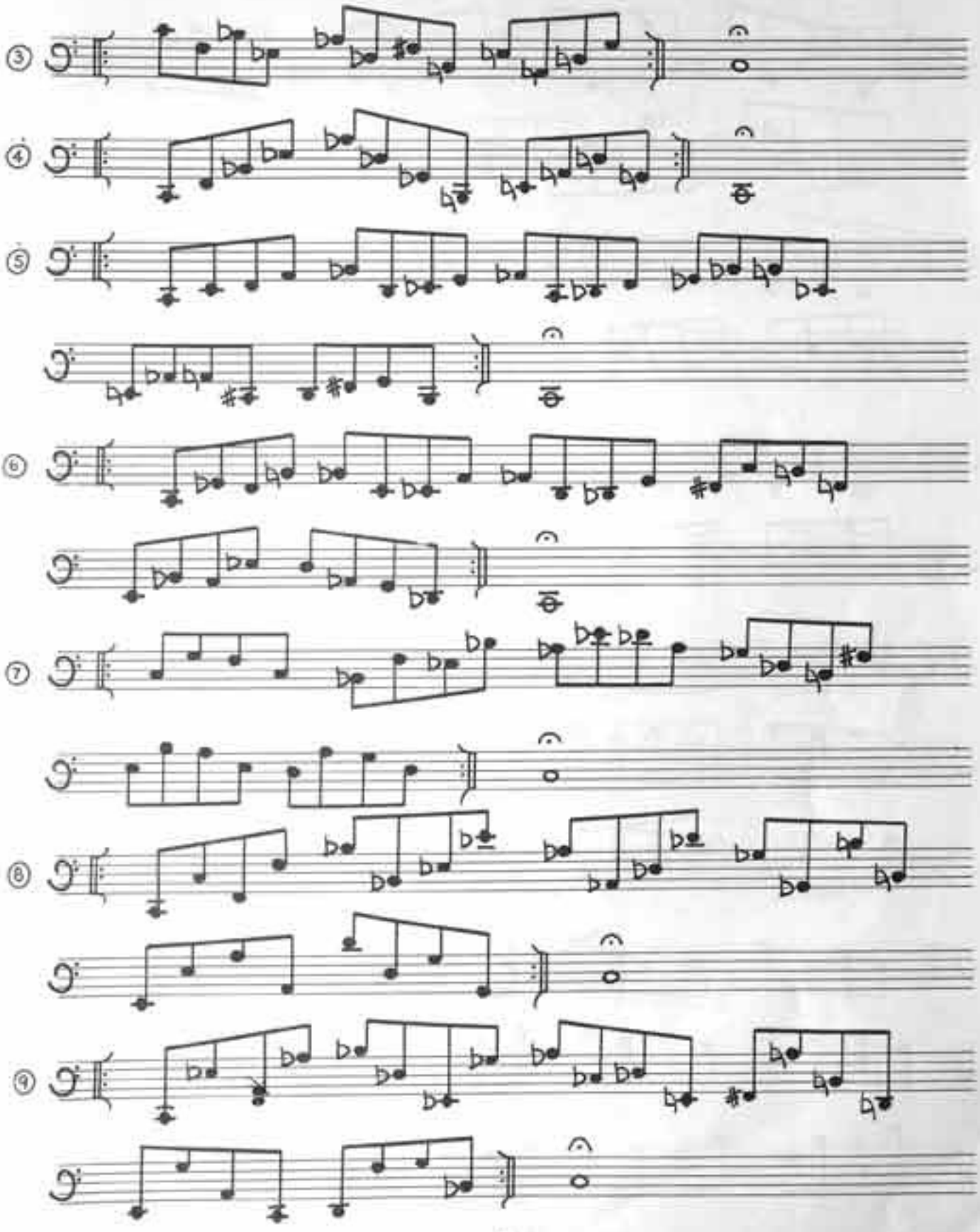




Daily Jazz Calisthenics : Fourths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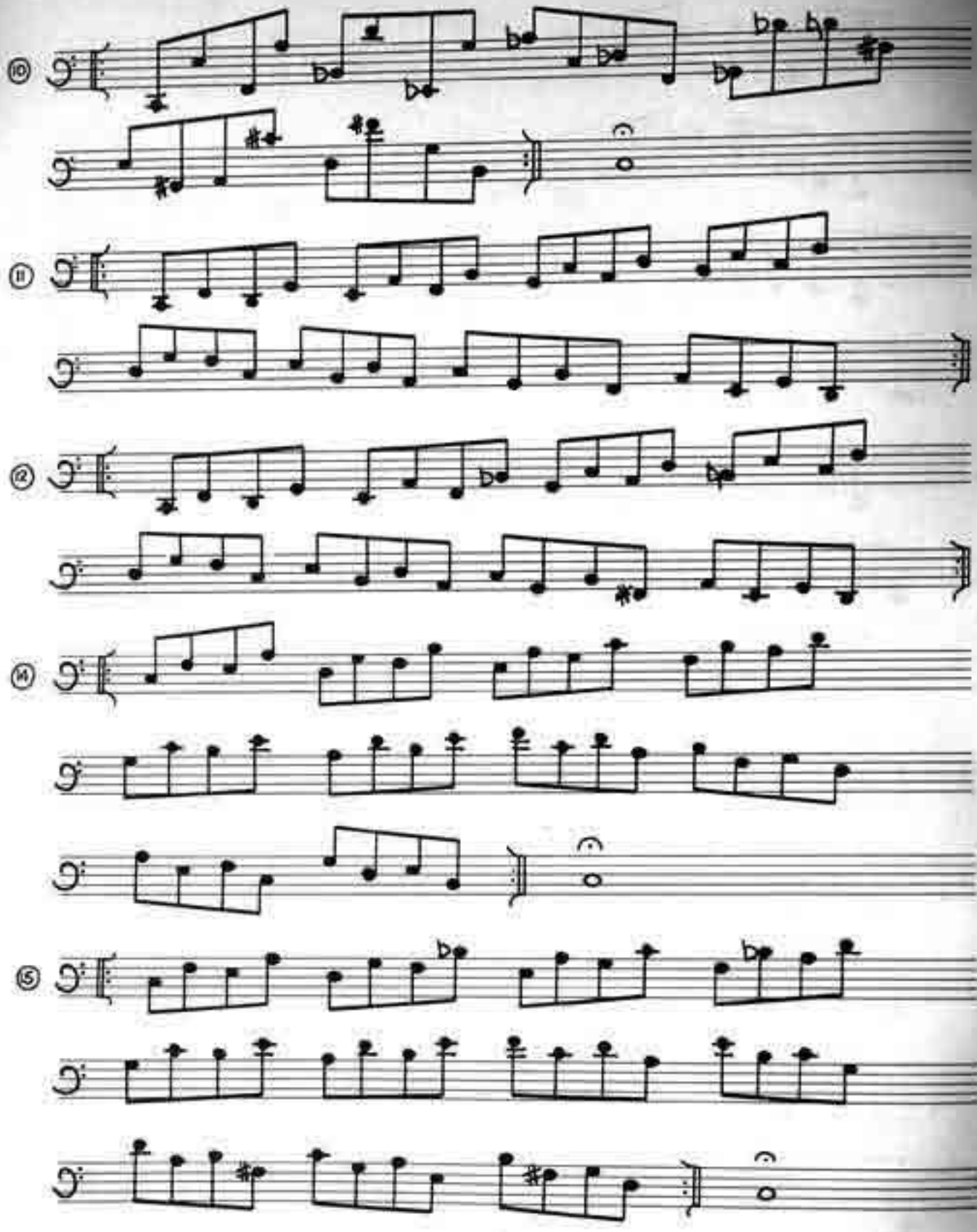
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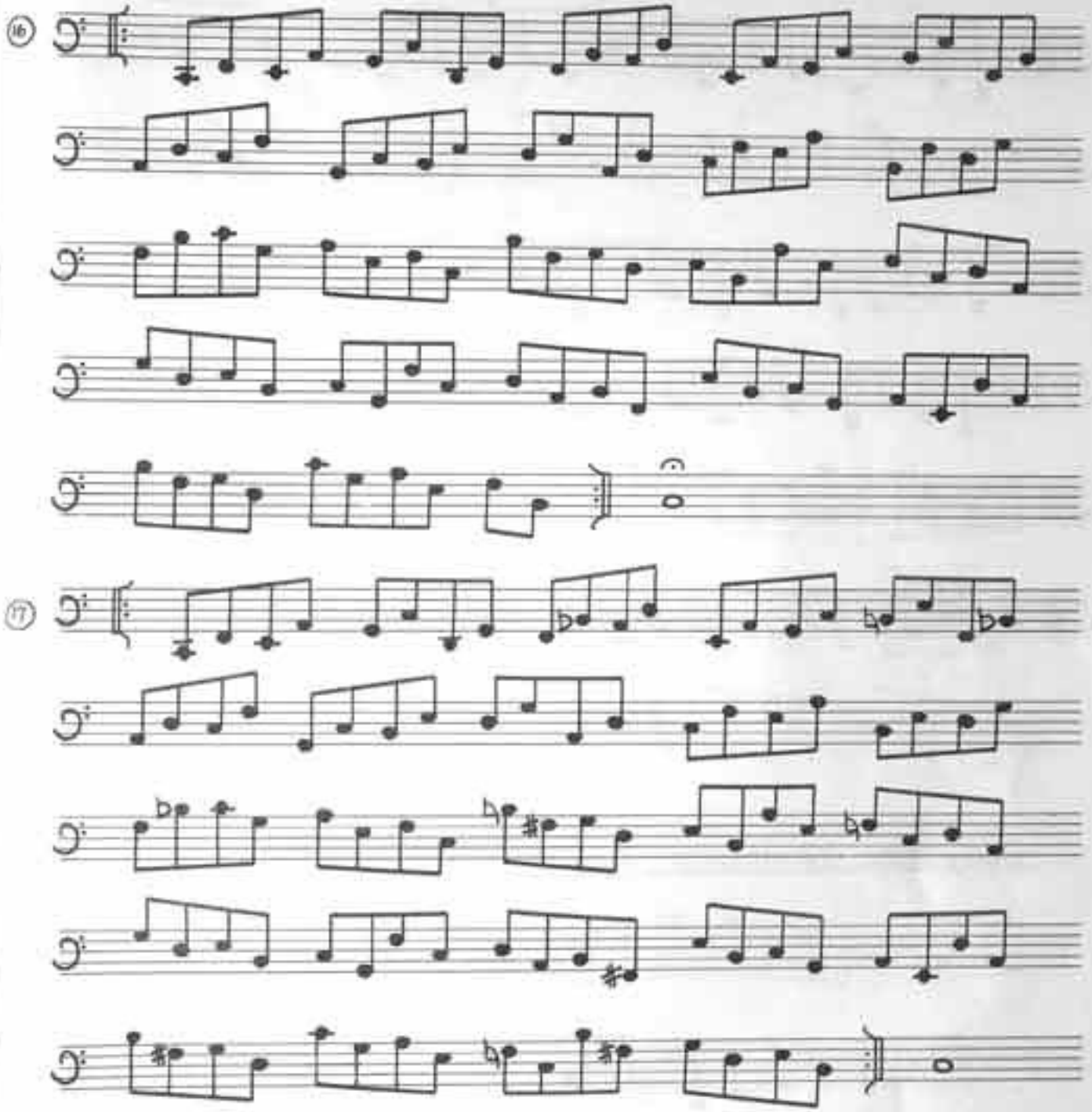
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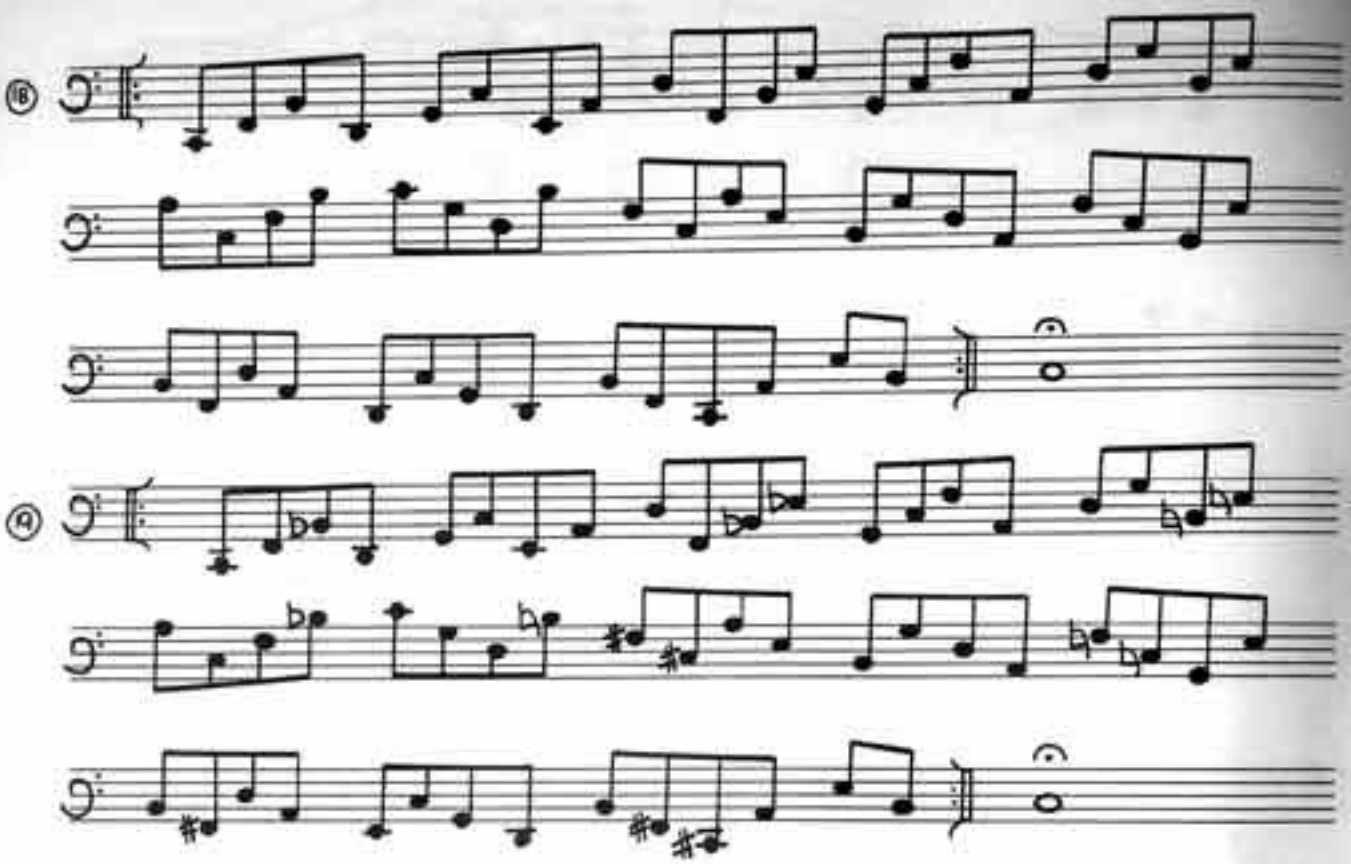
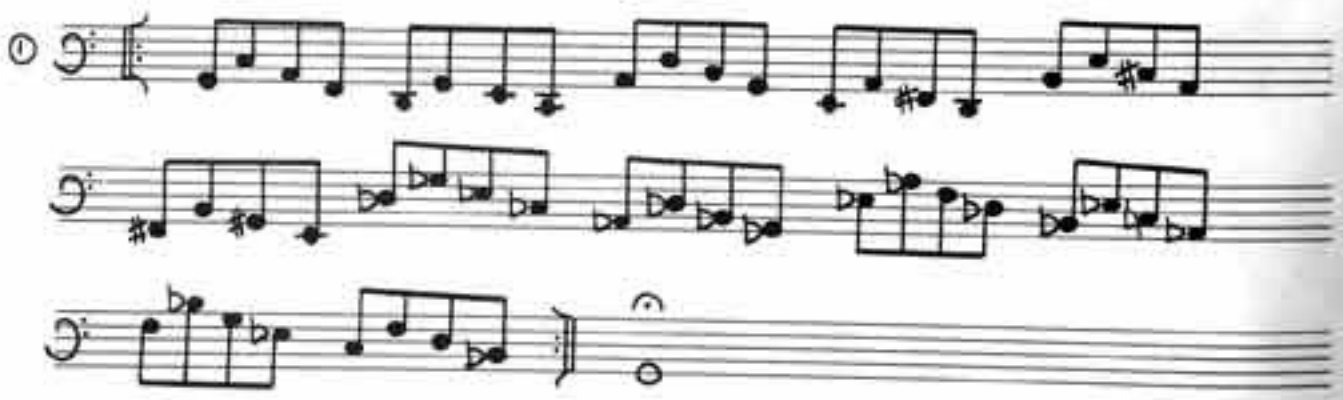
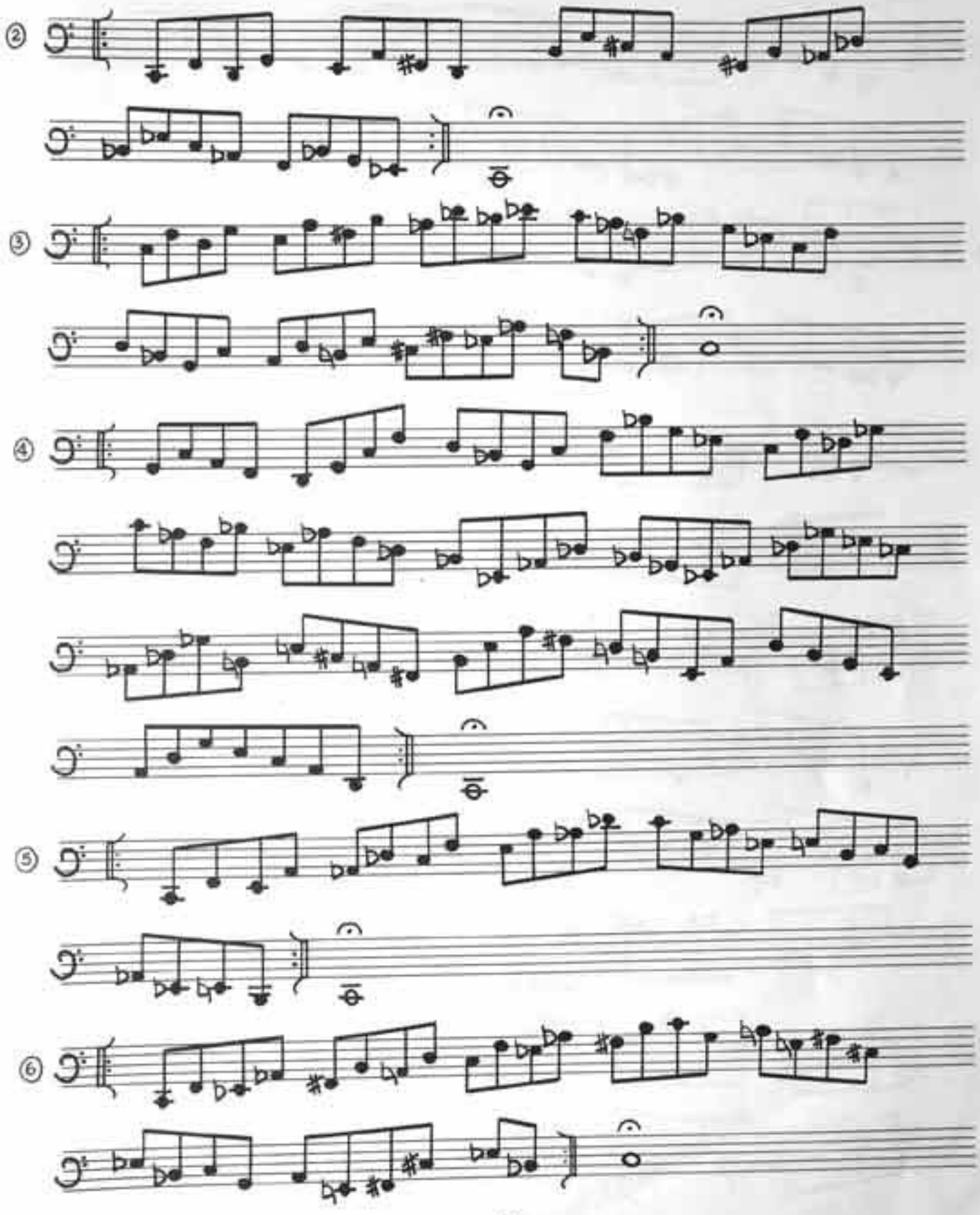
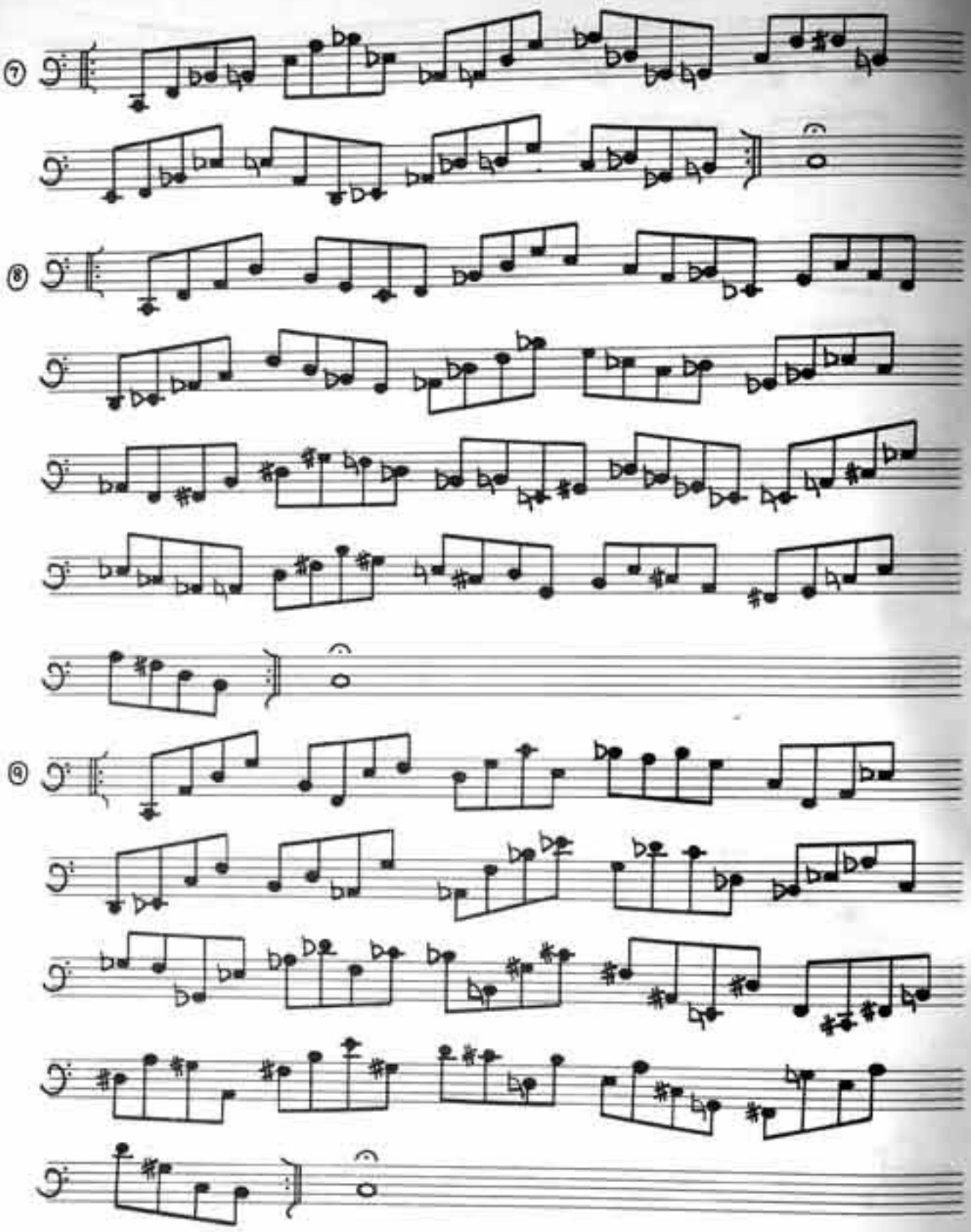


Daily Jazz Calisthenics: Fourths in Combinations



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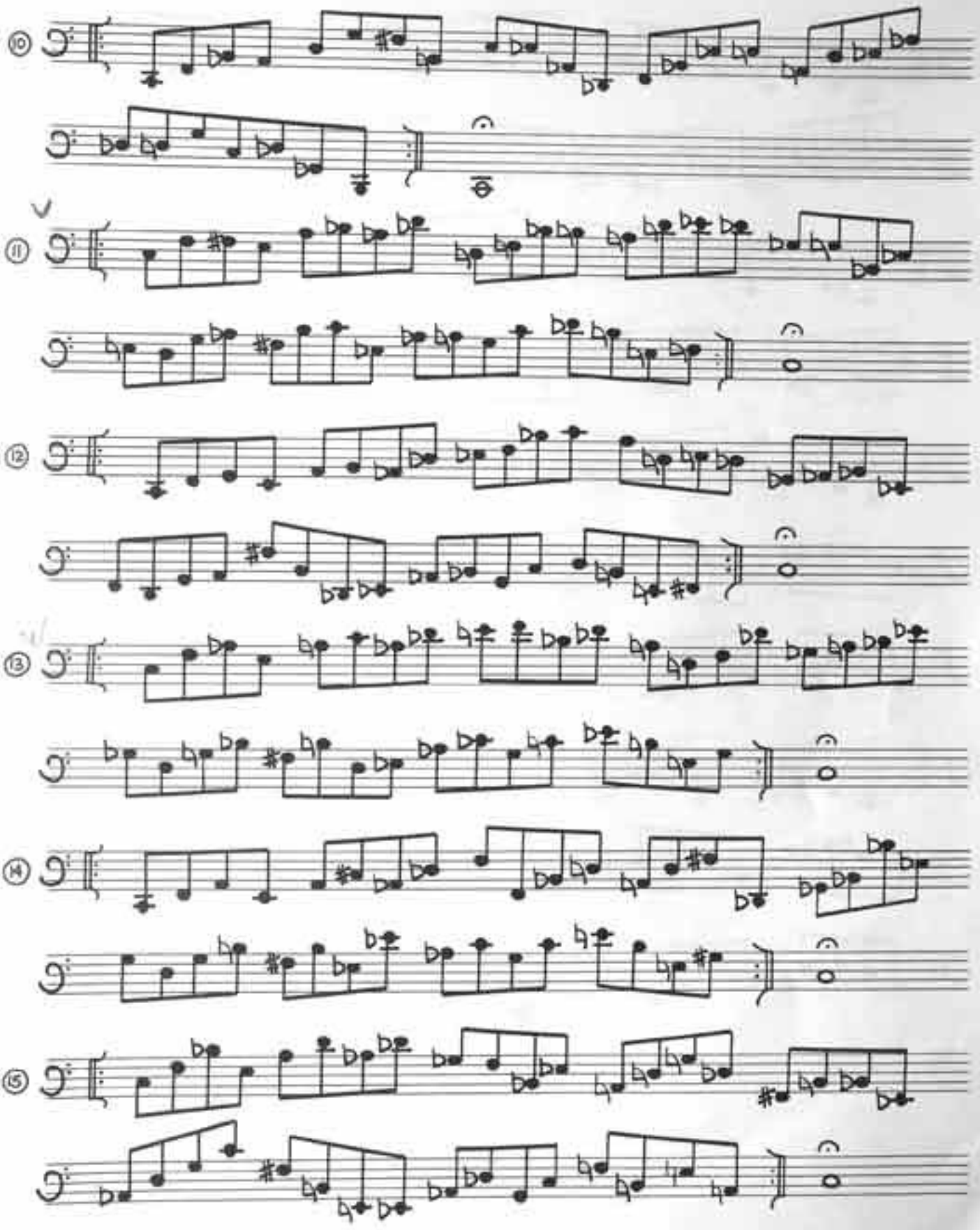
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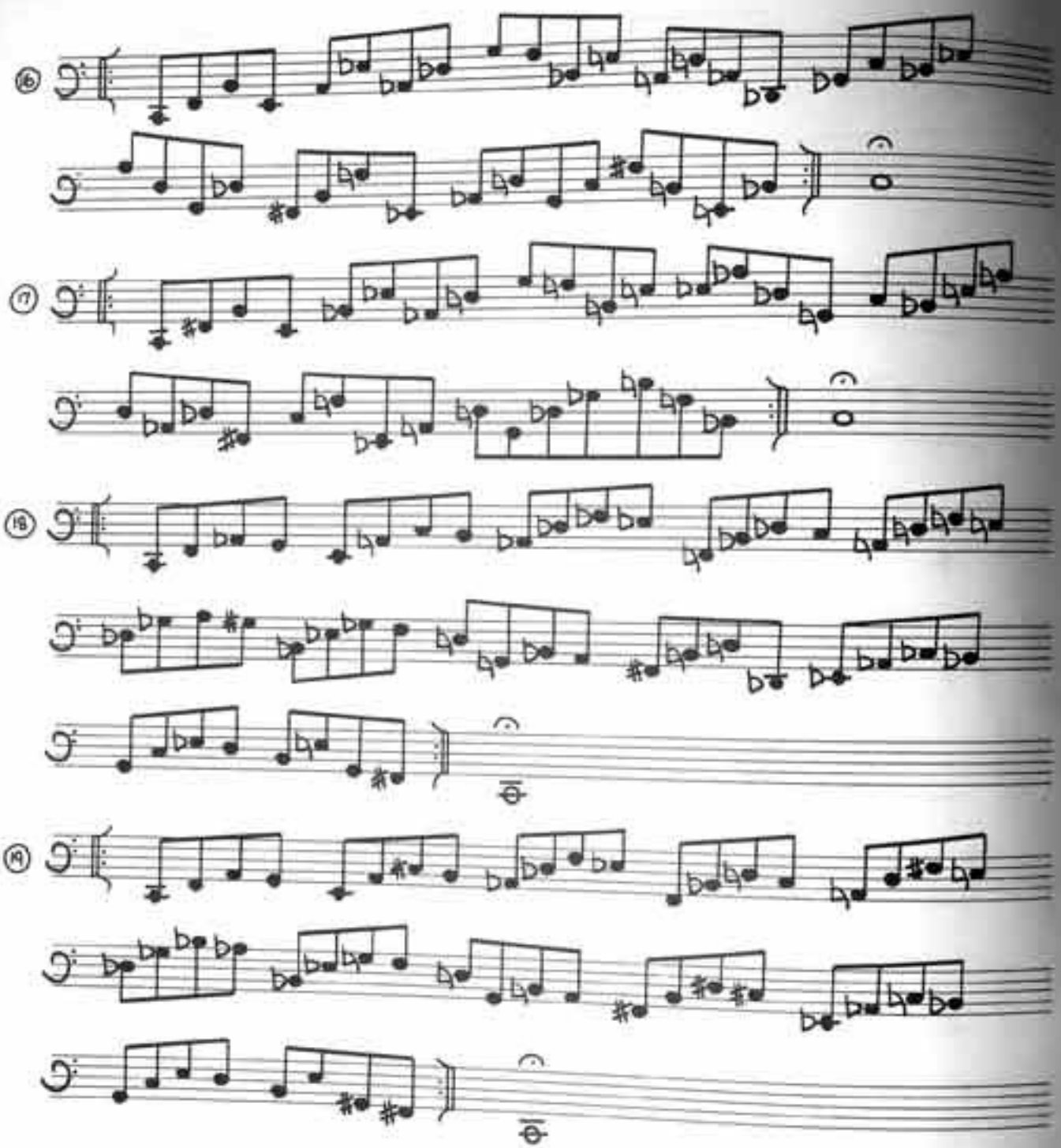

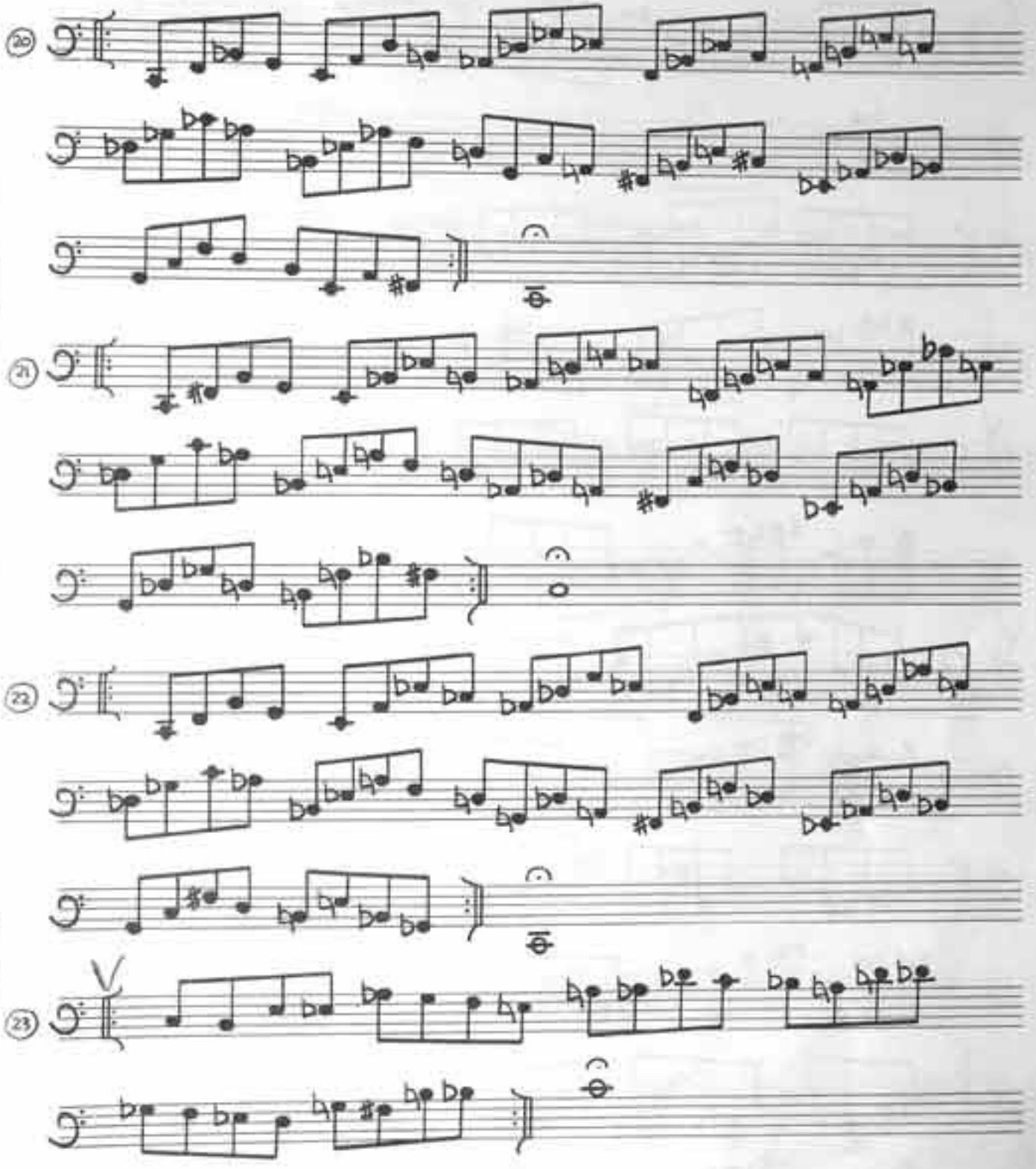

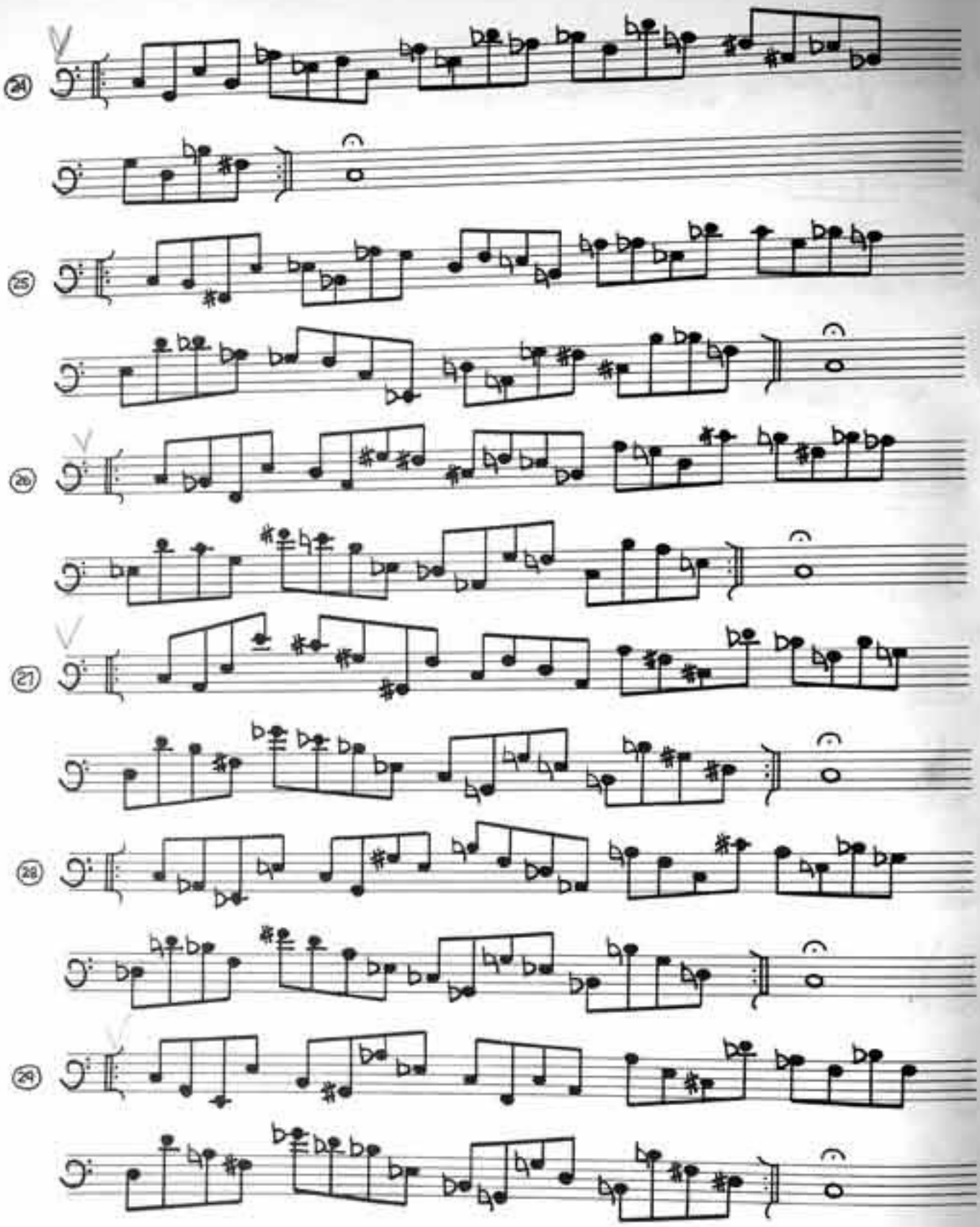
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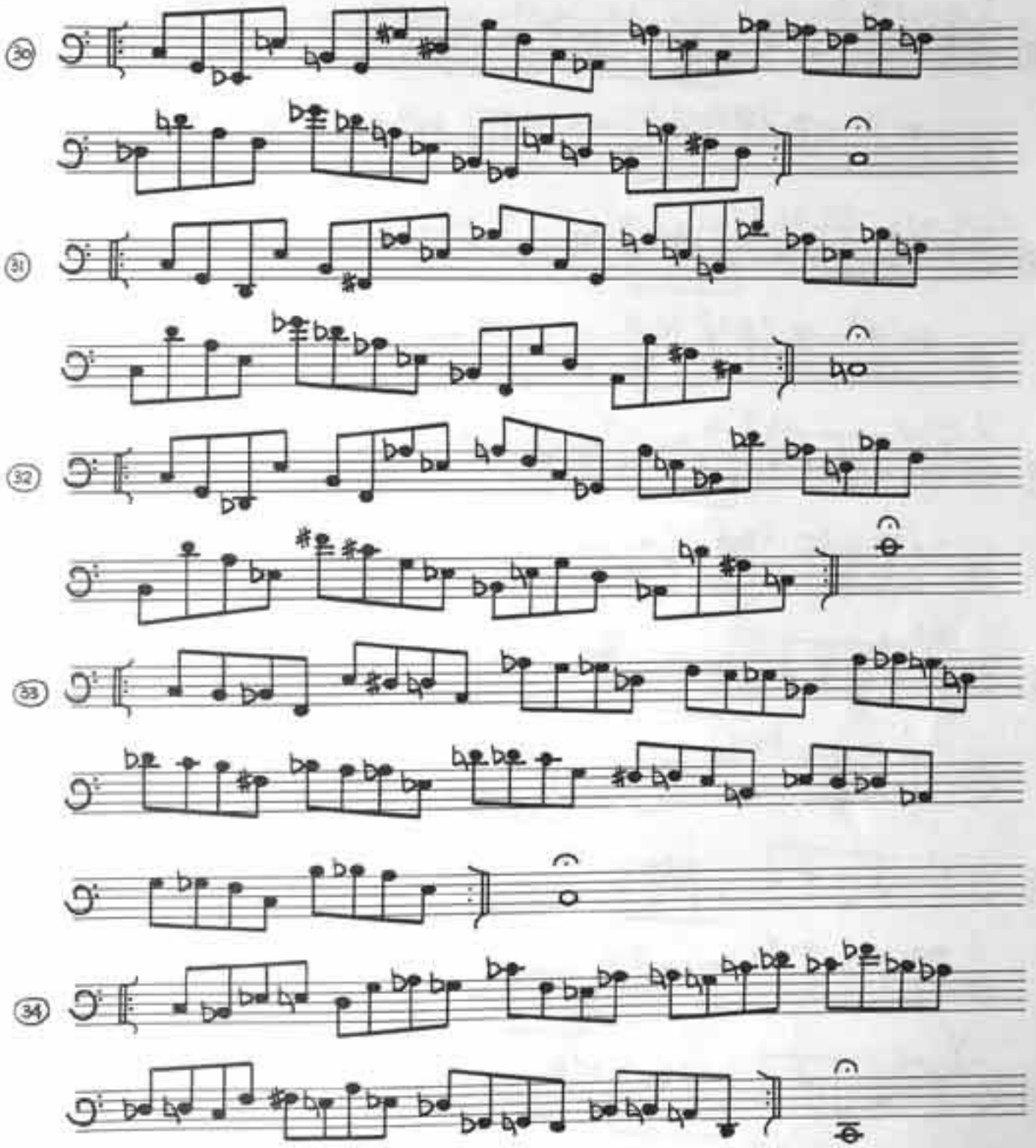

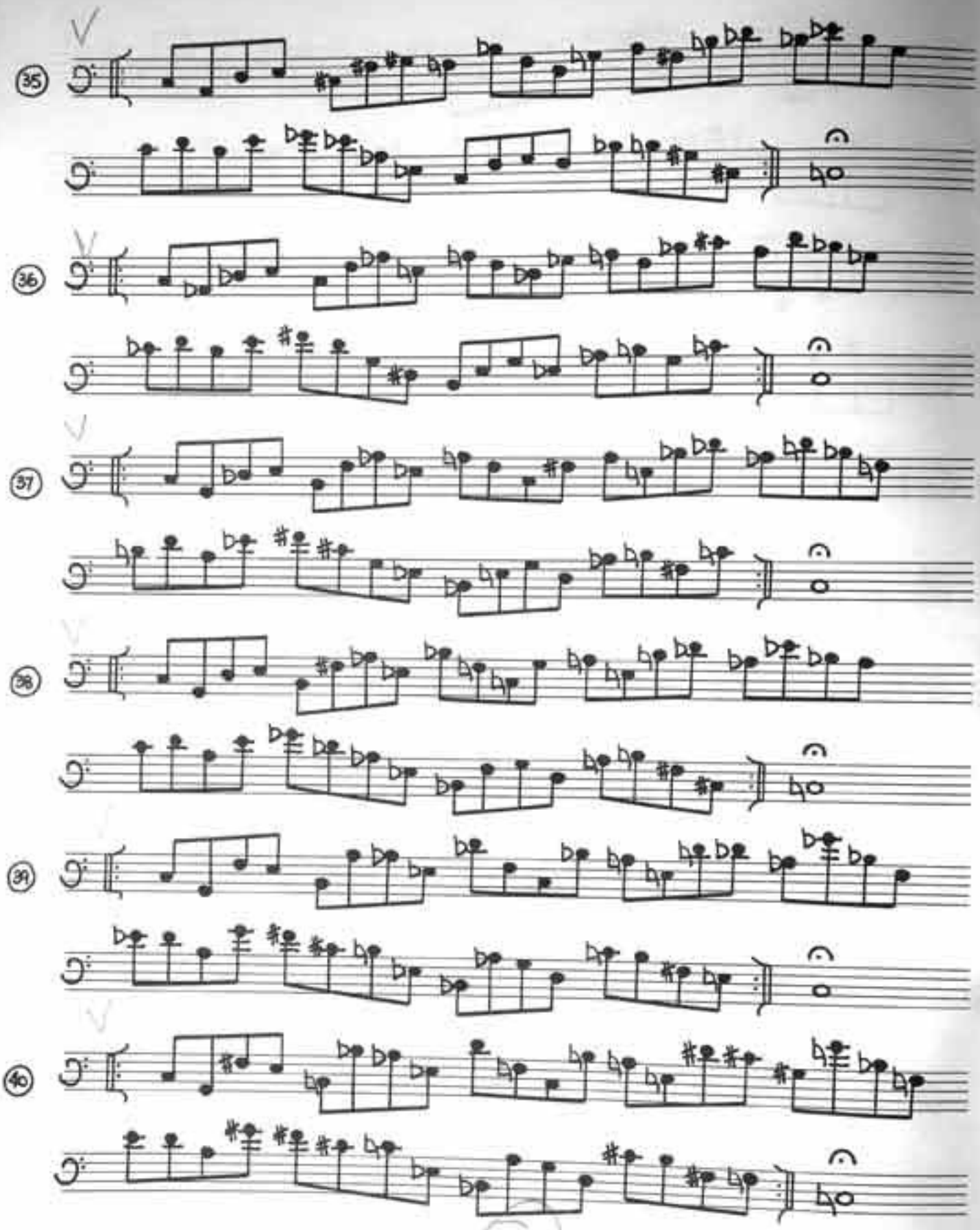
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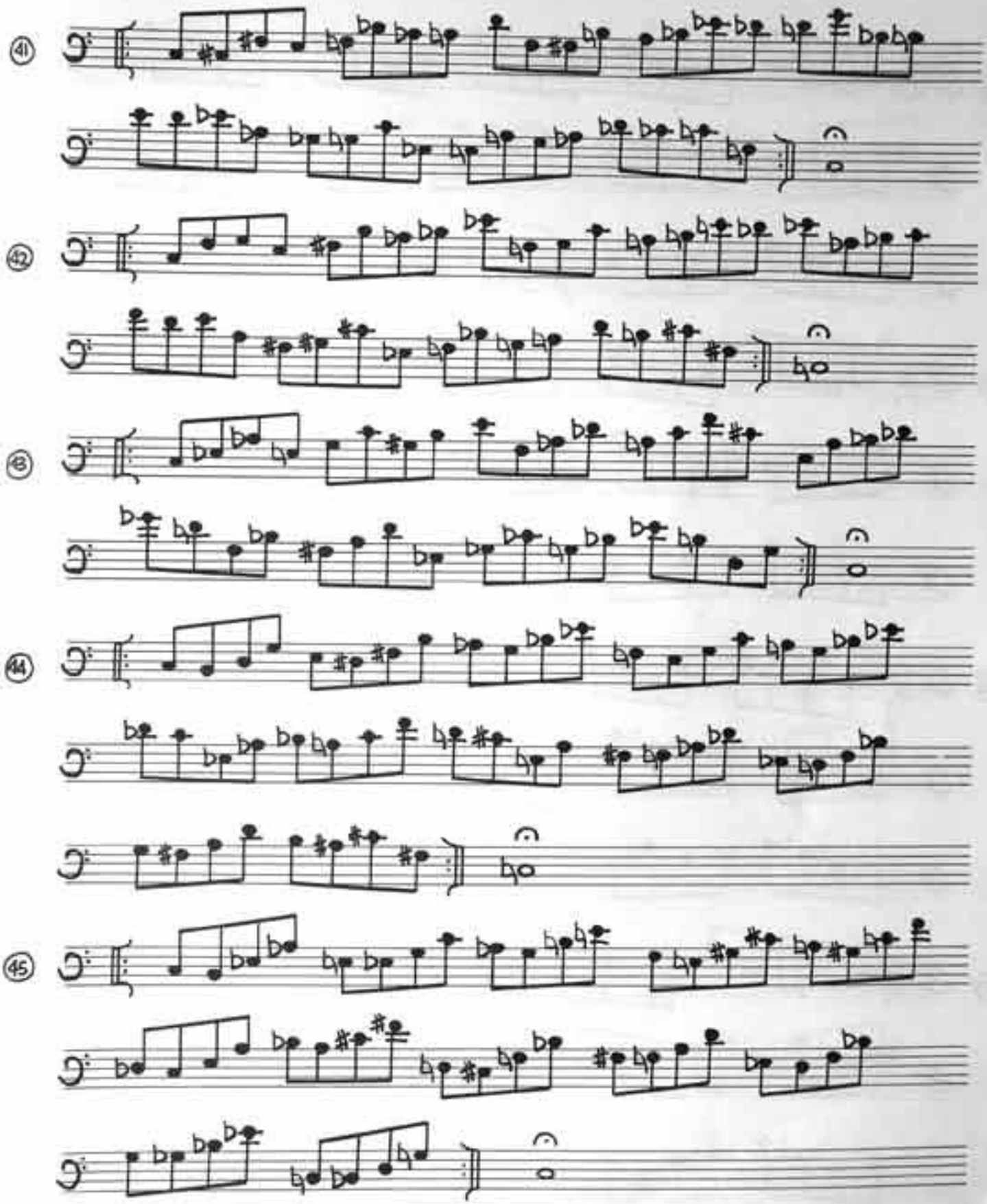
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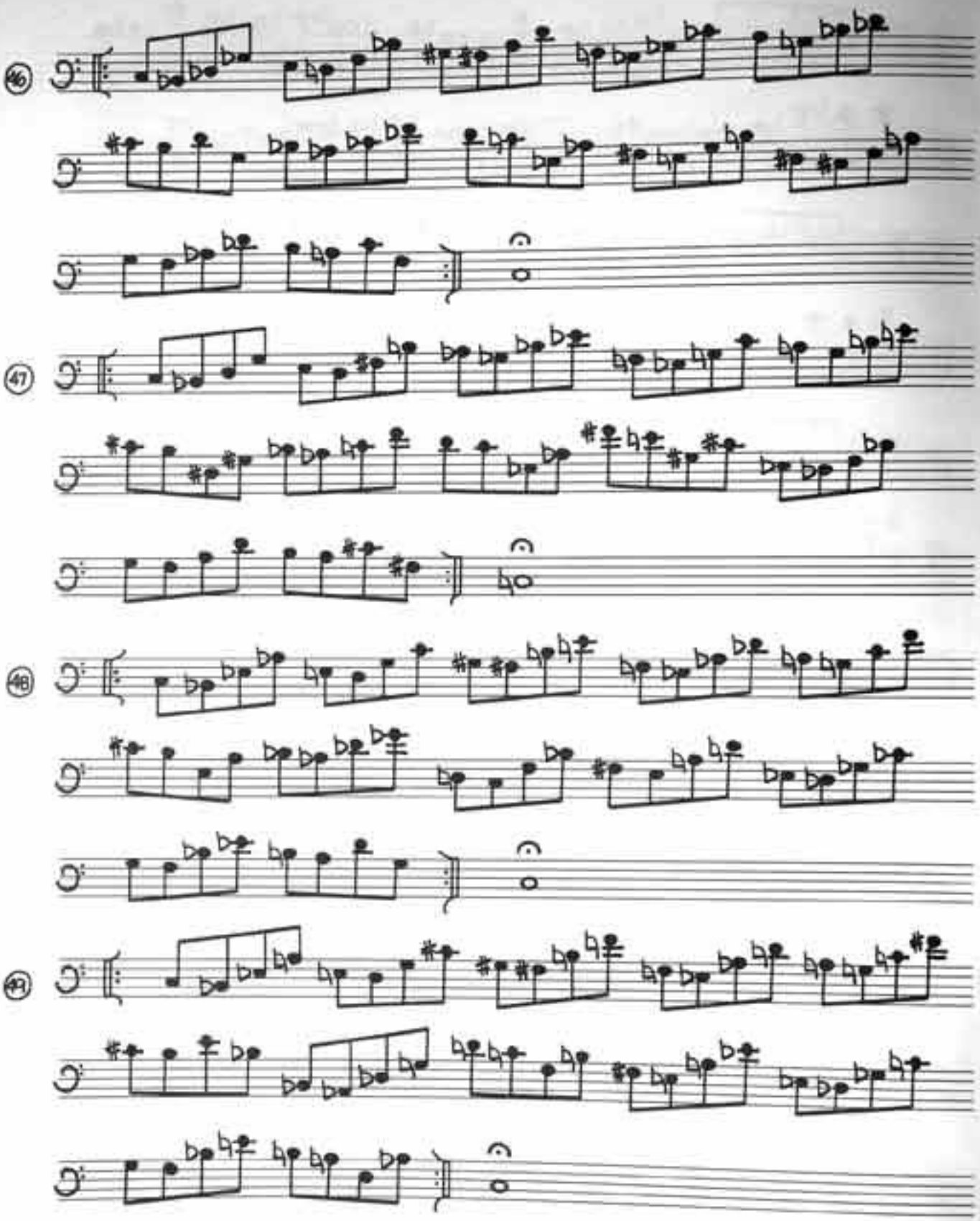
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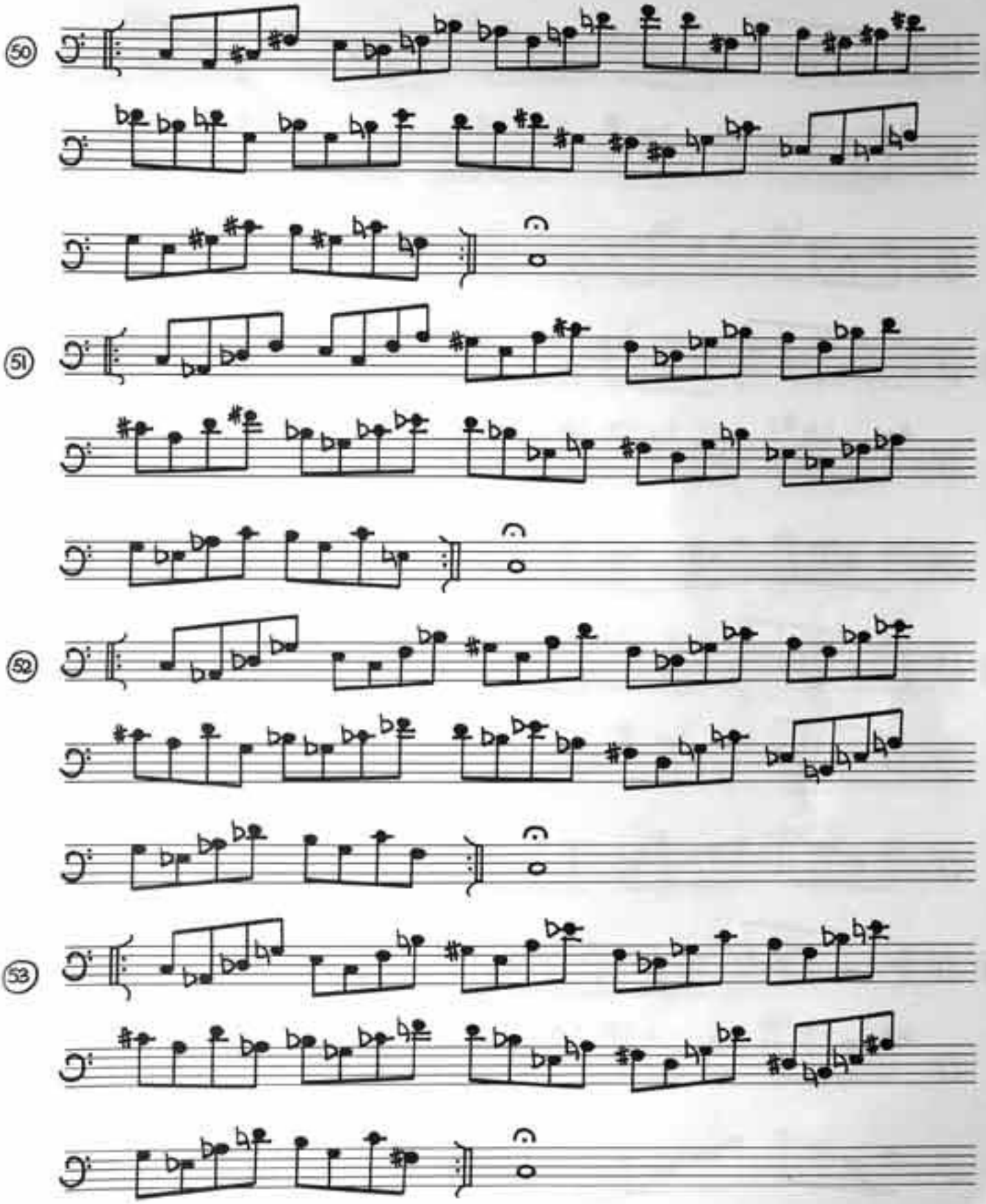
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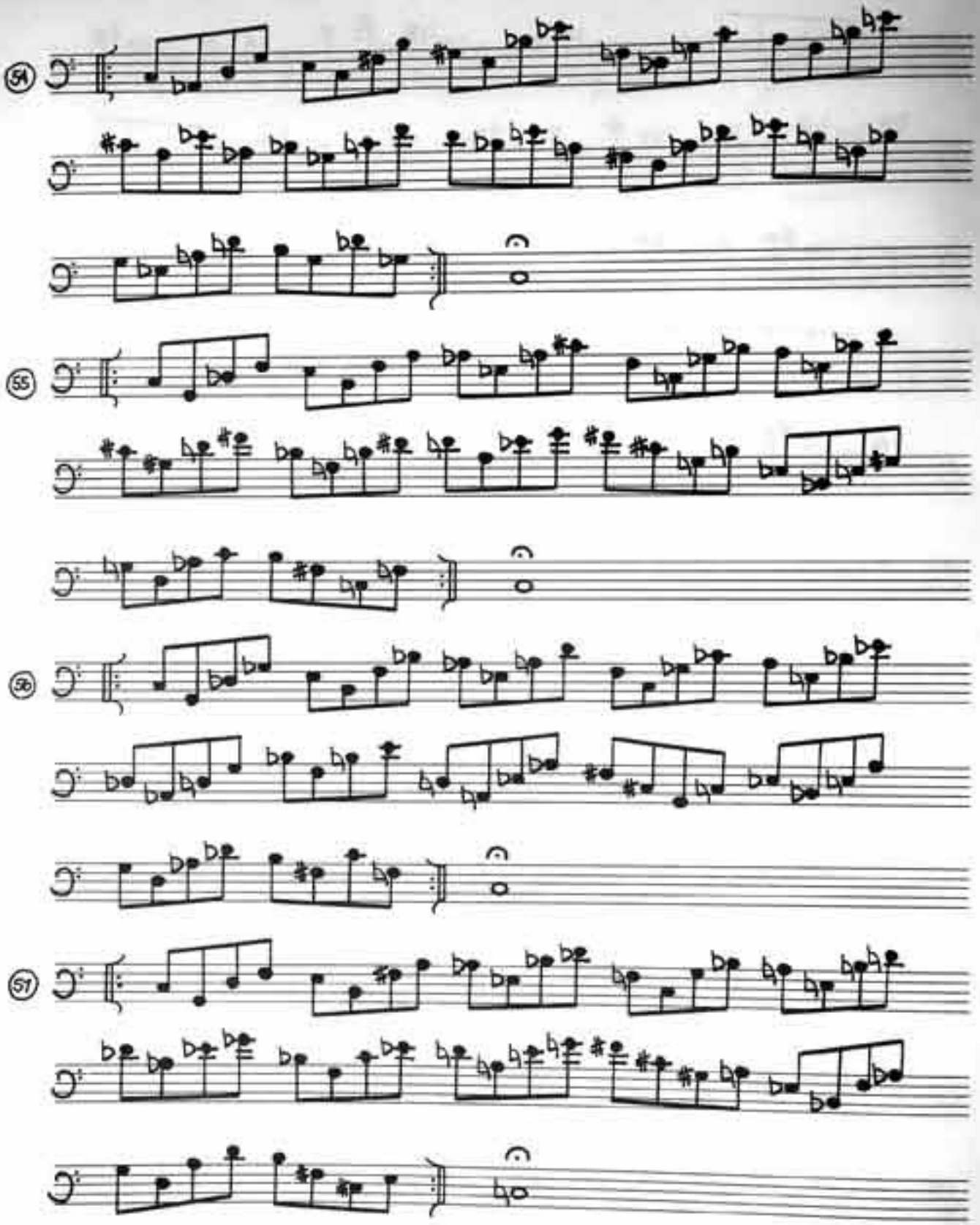
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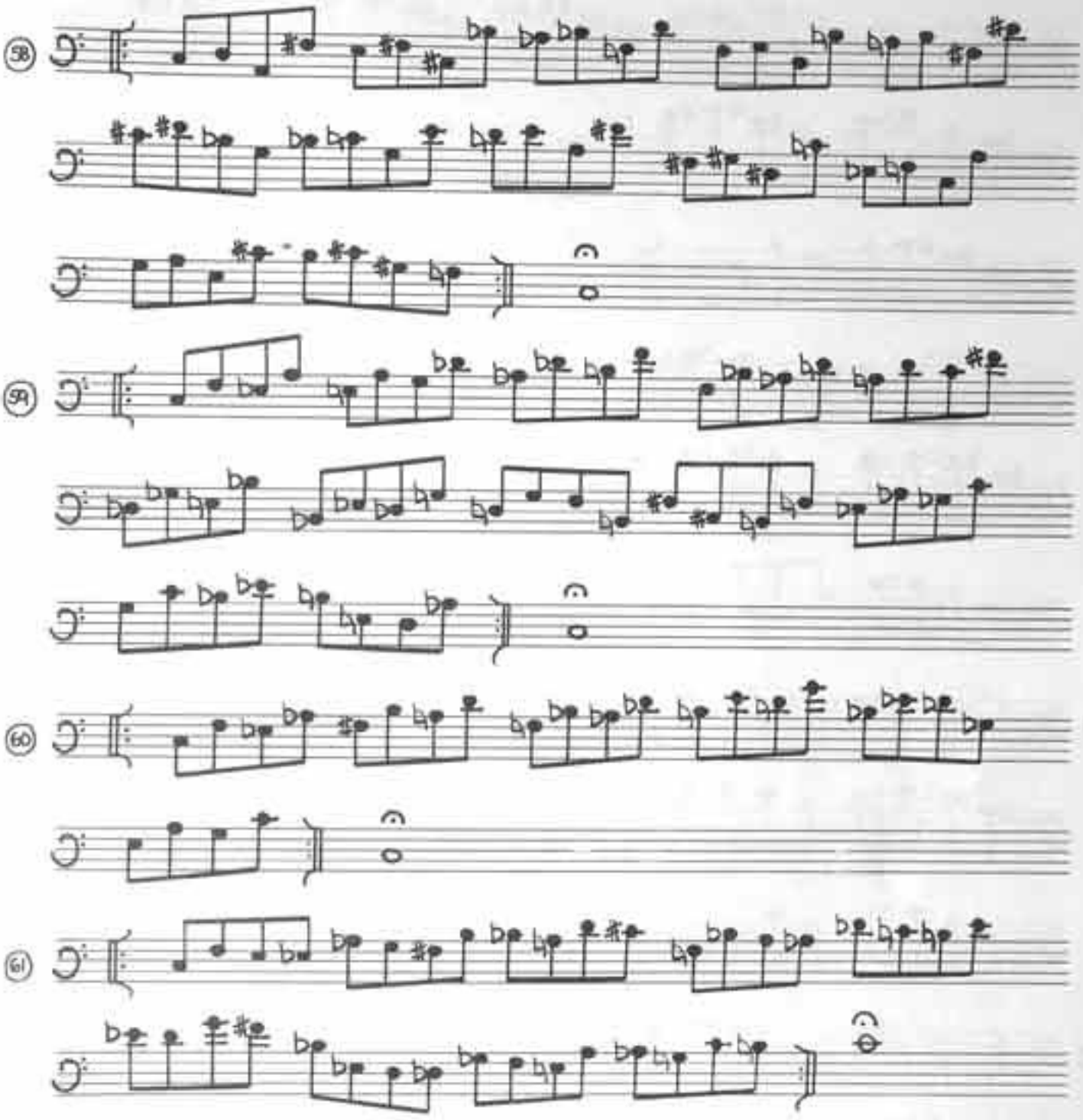
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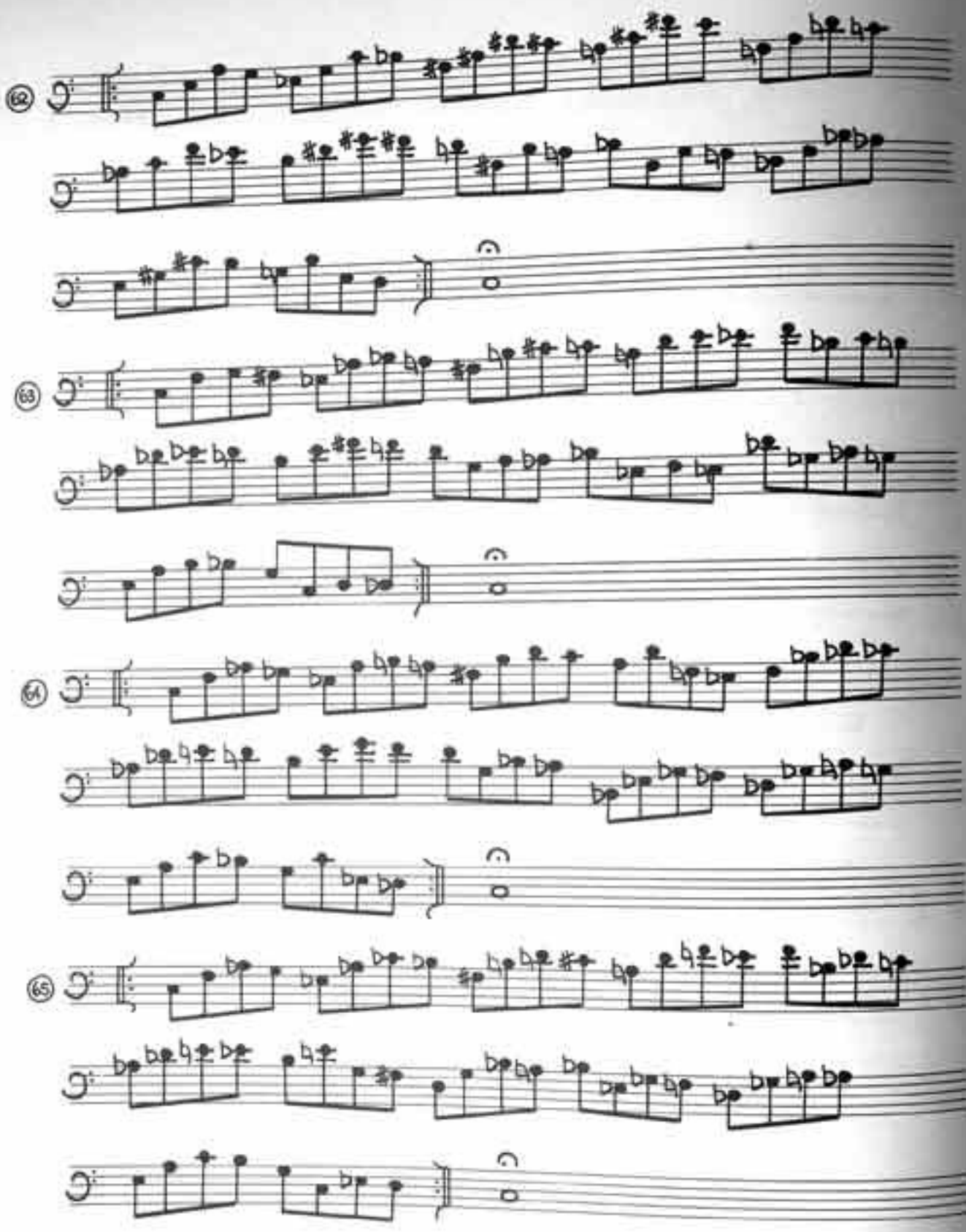
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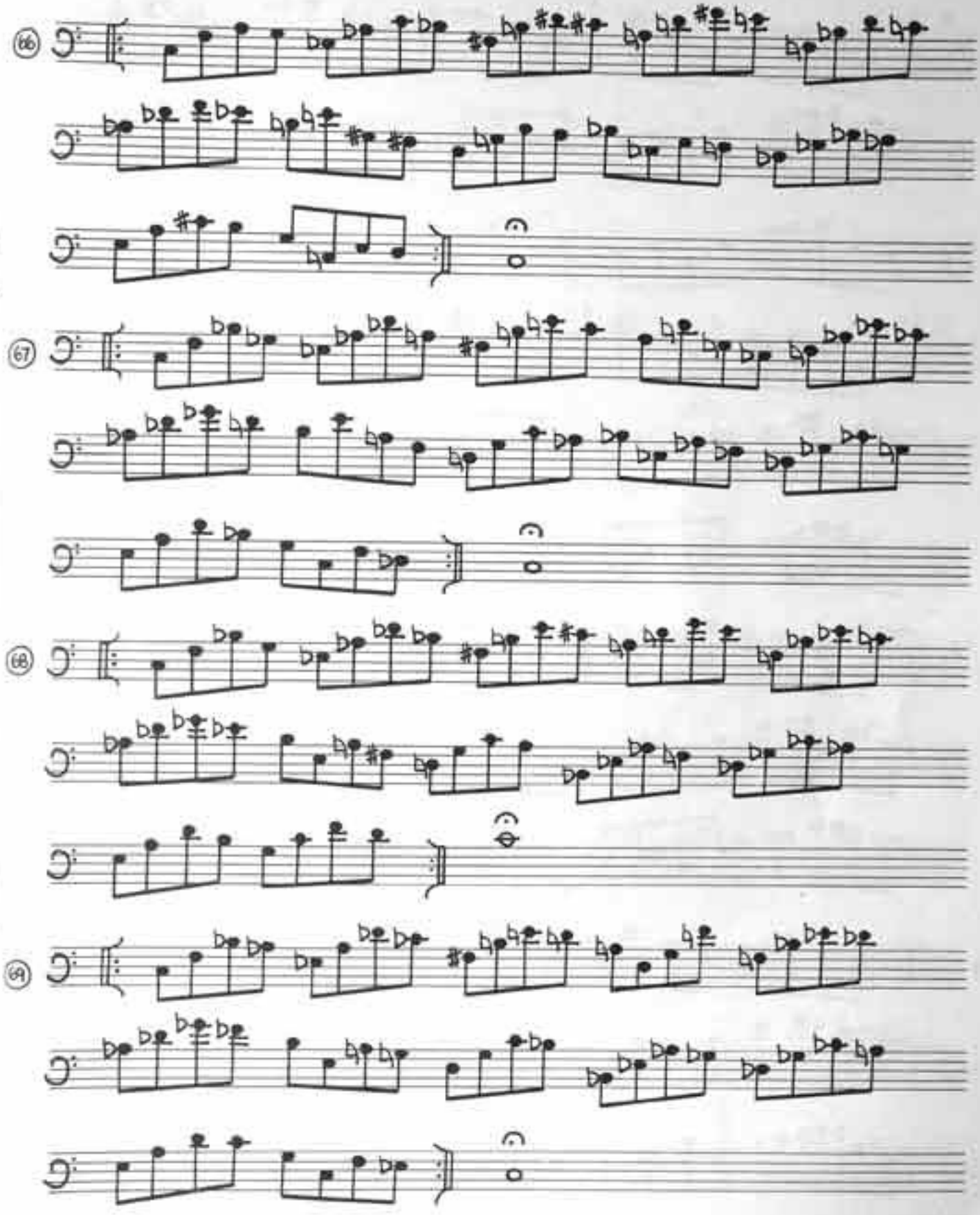
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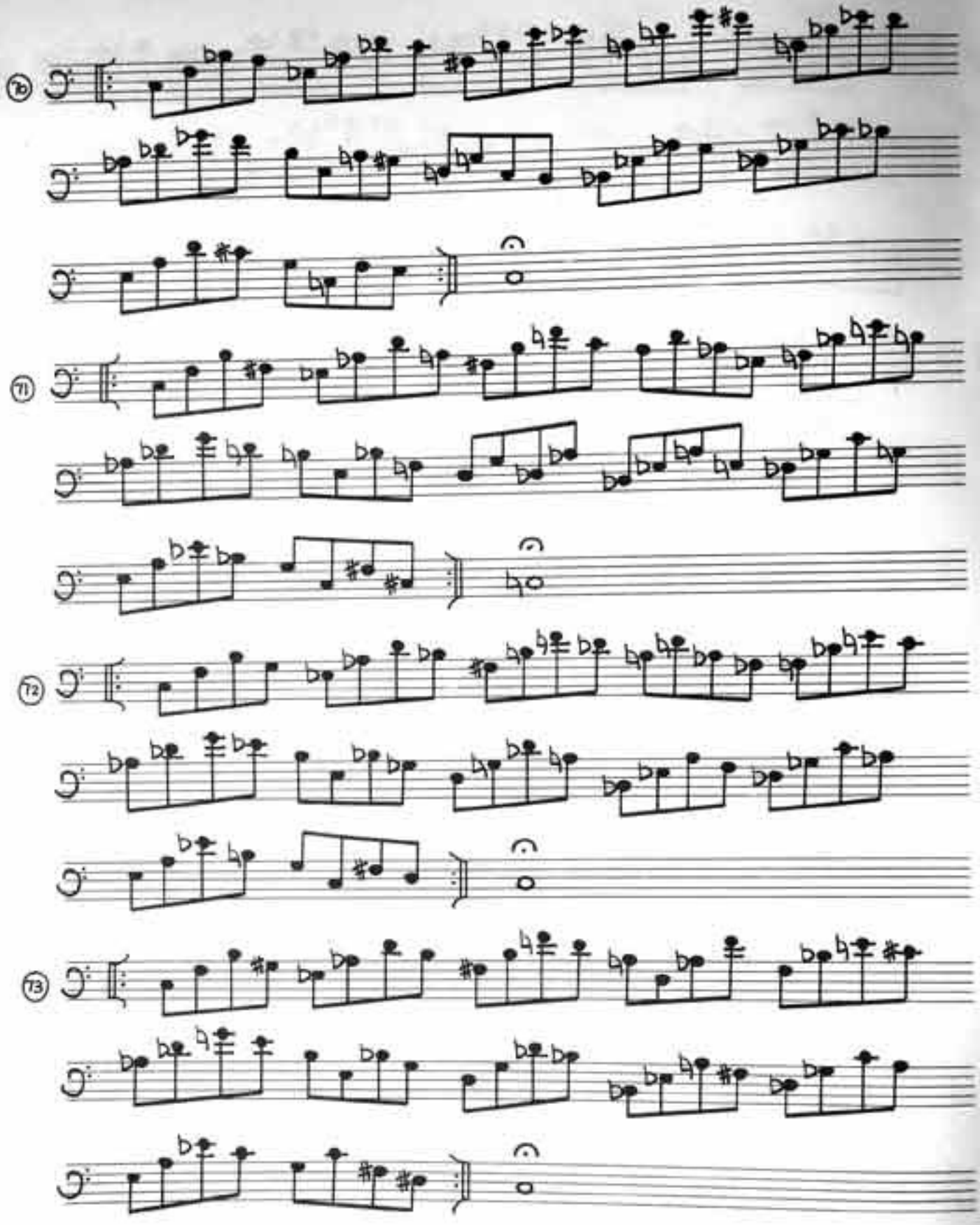
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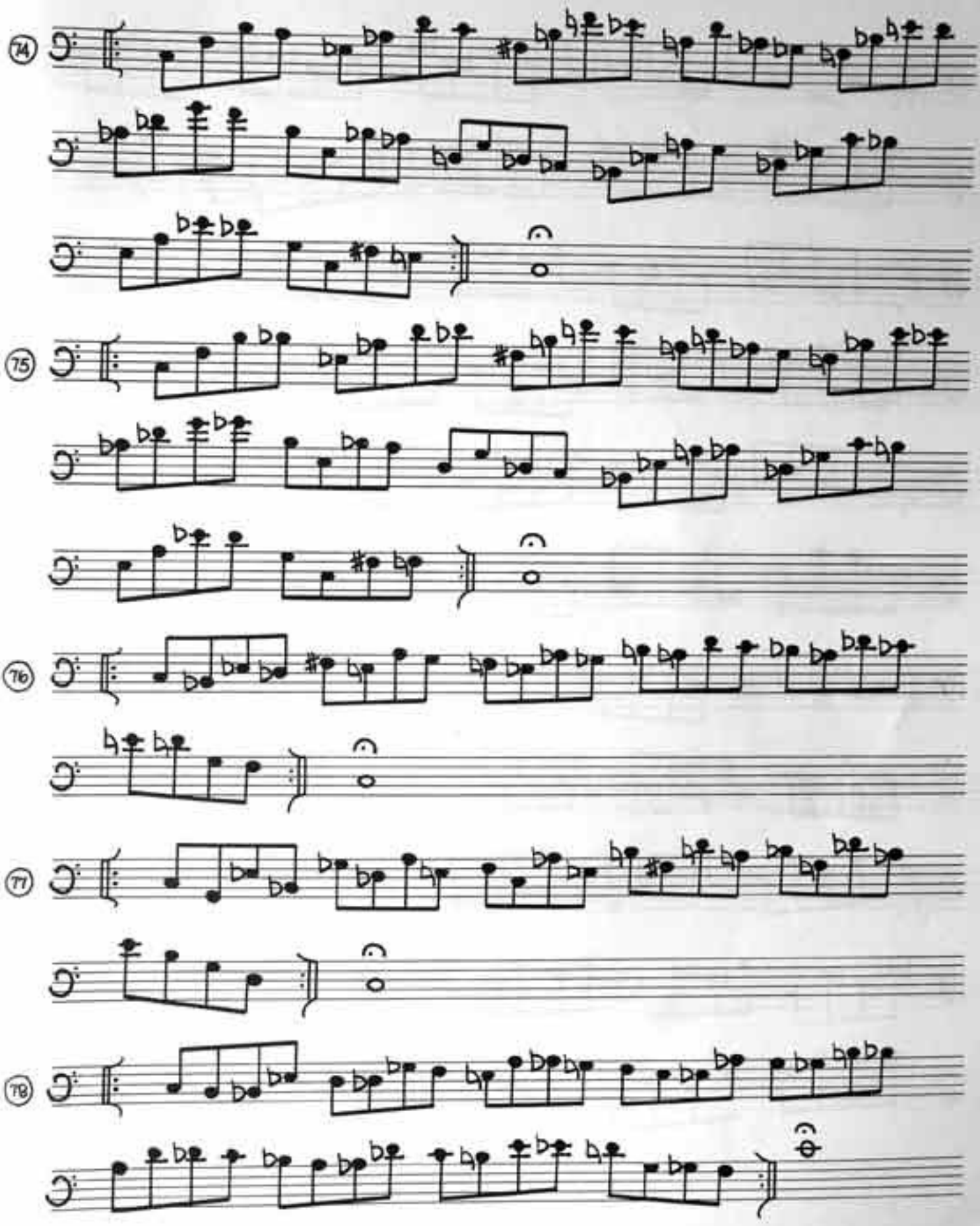
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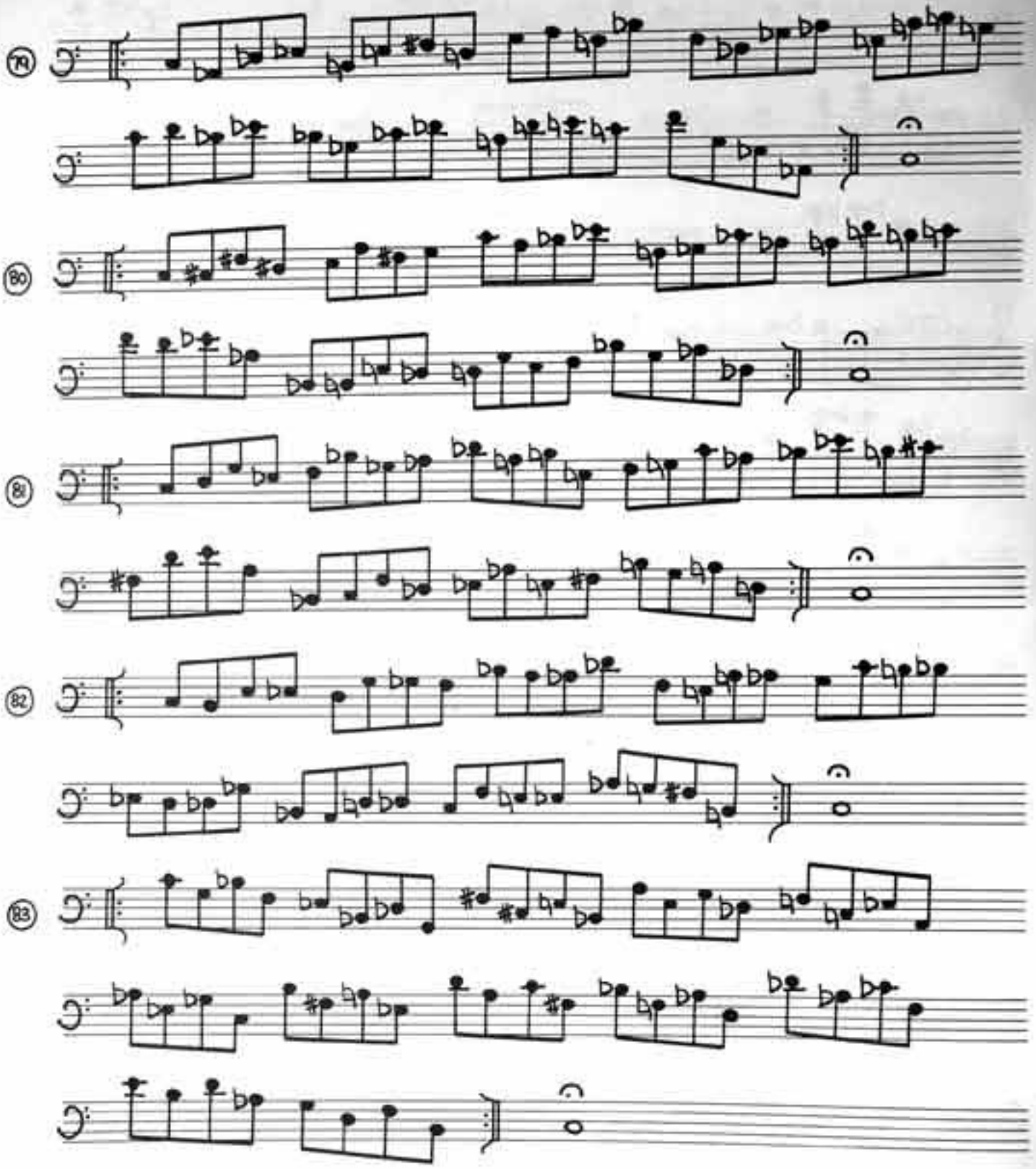
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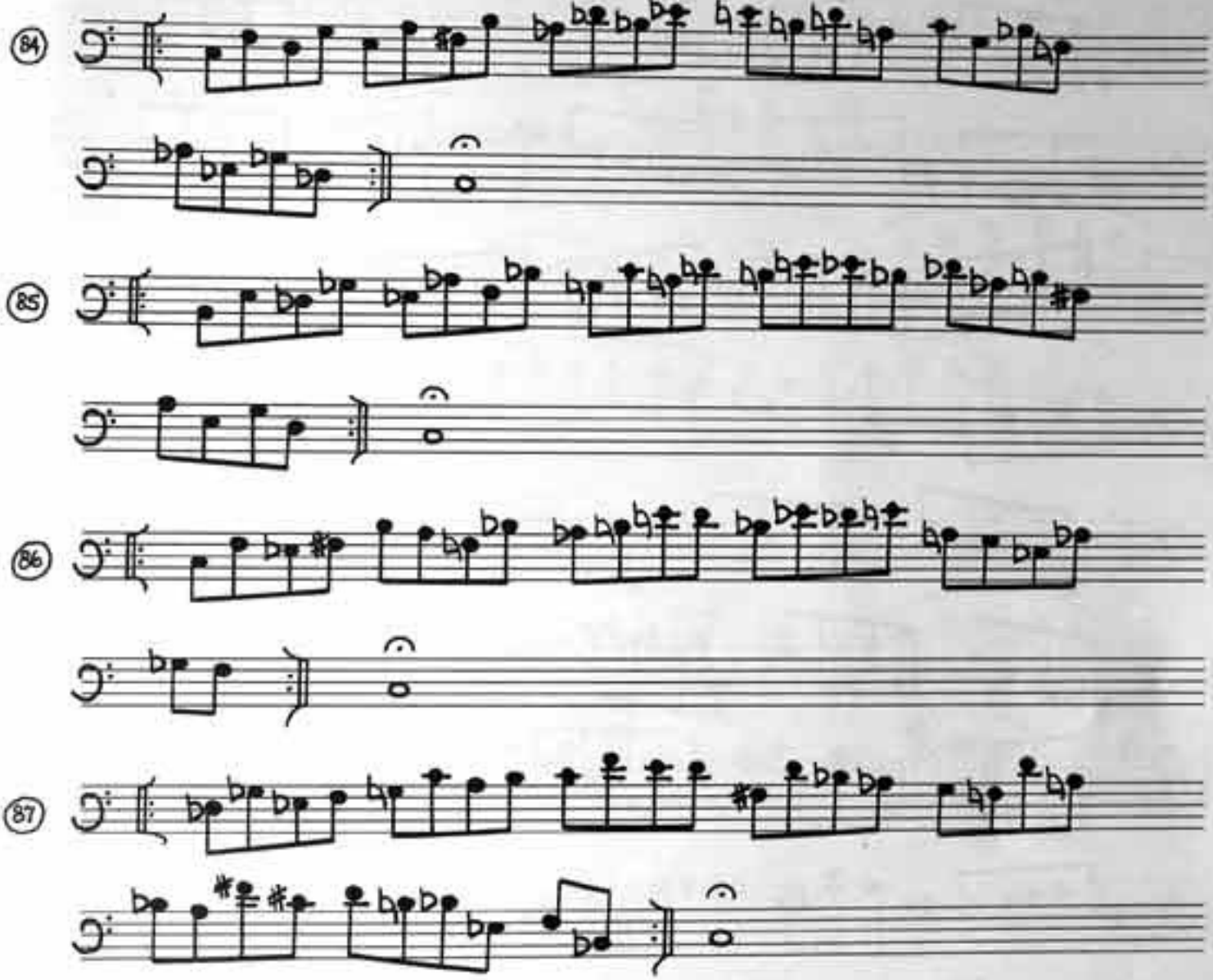
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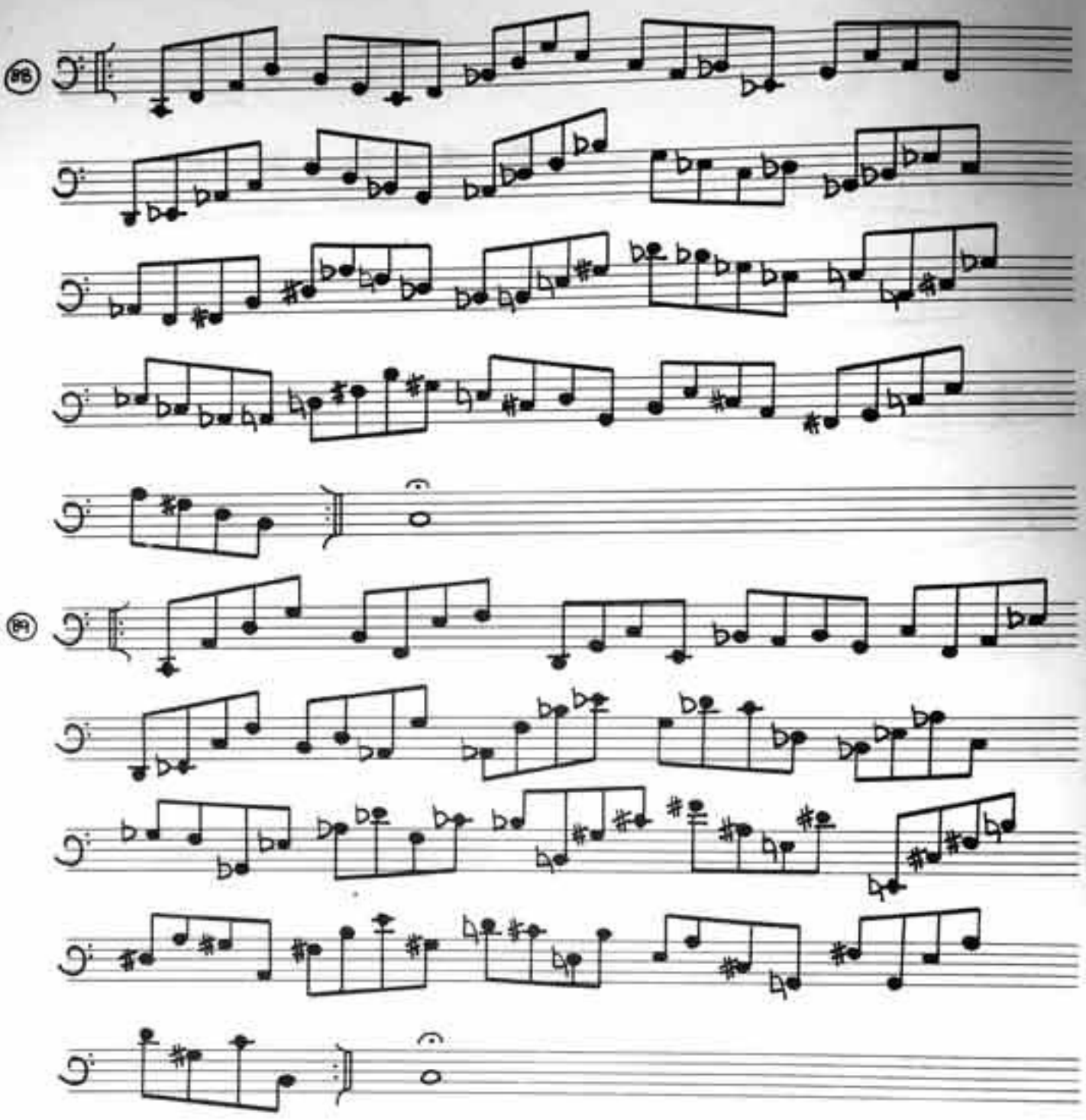

Modal Patterns

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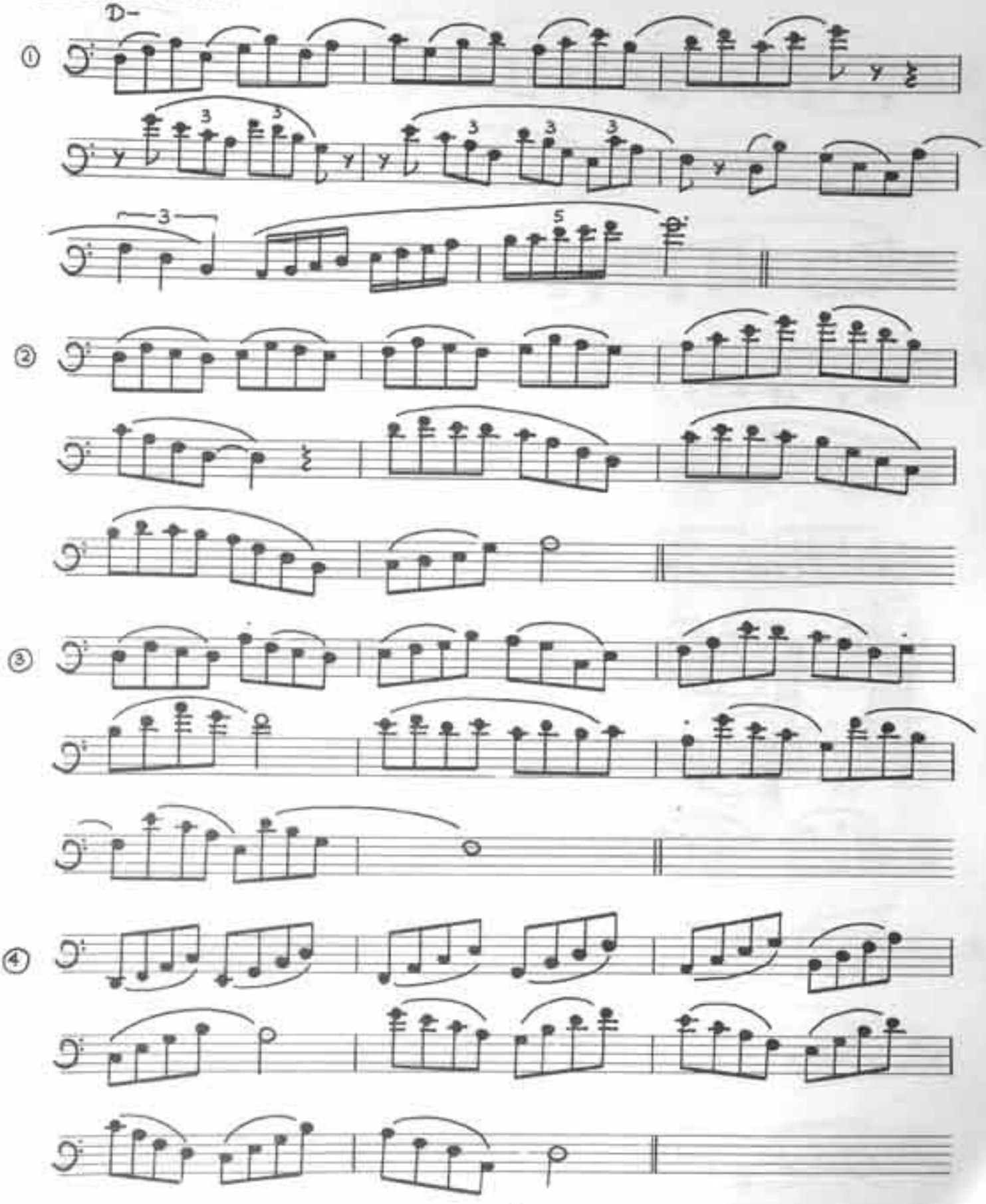

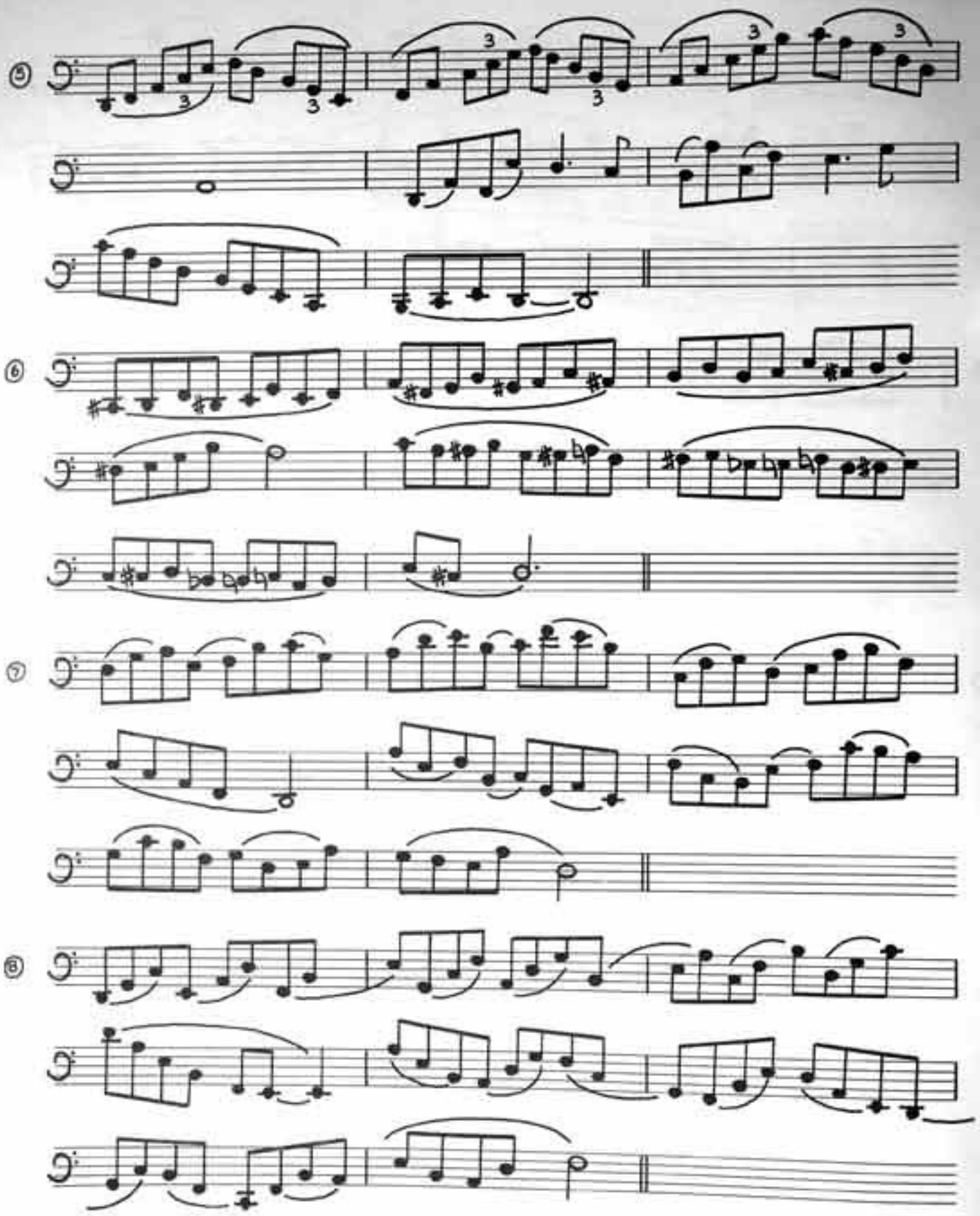

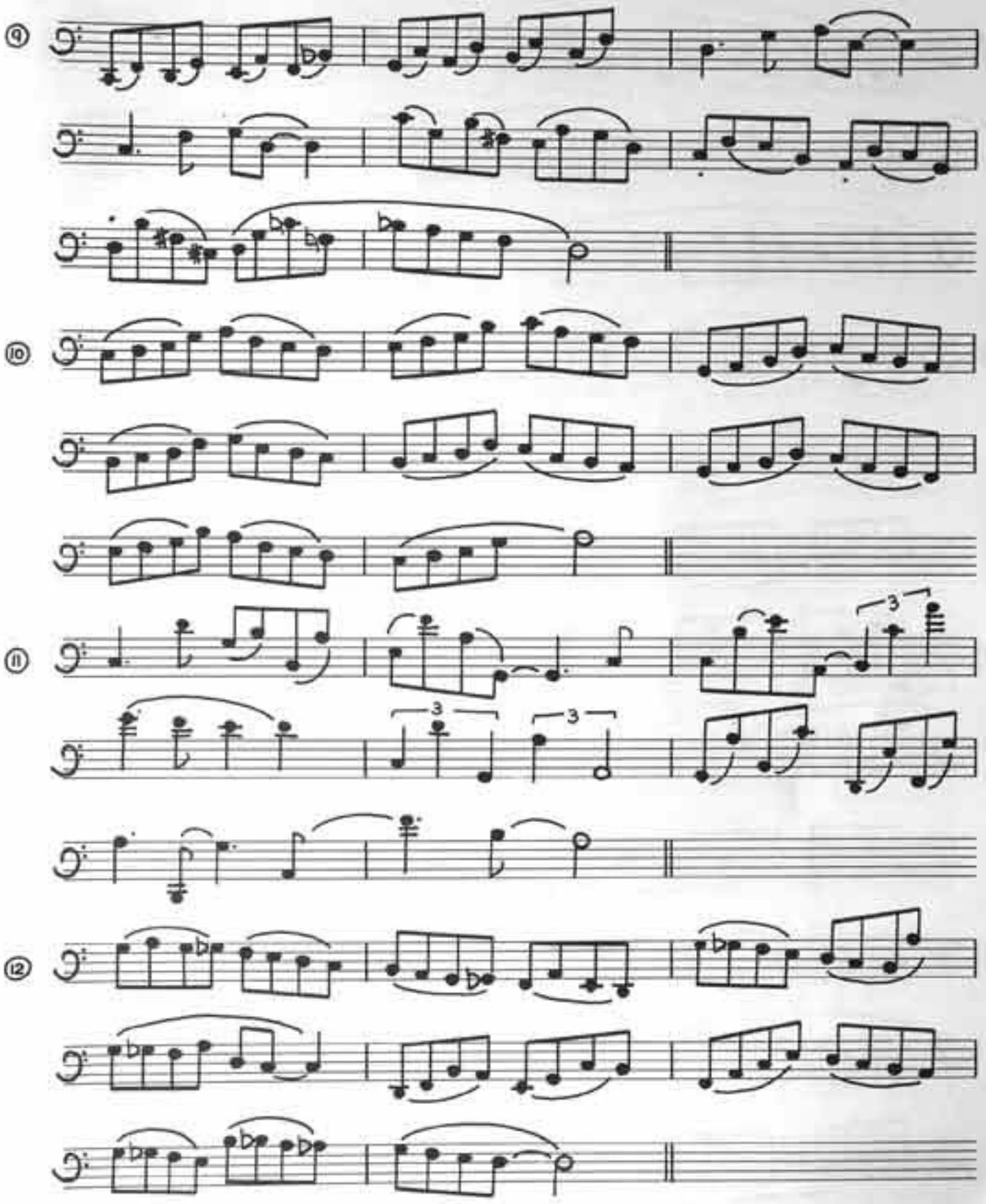
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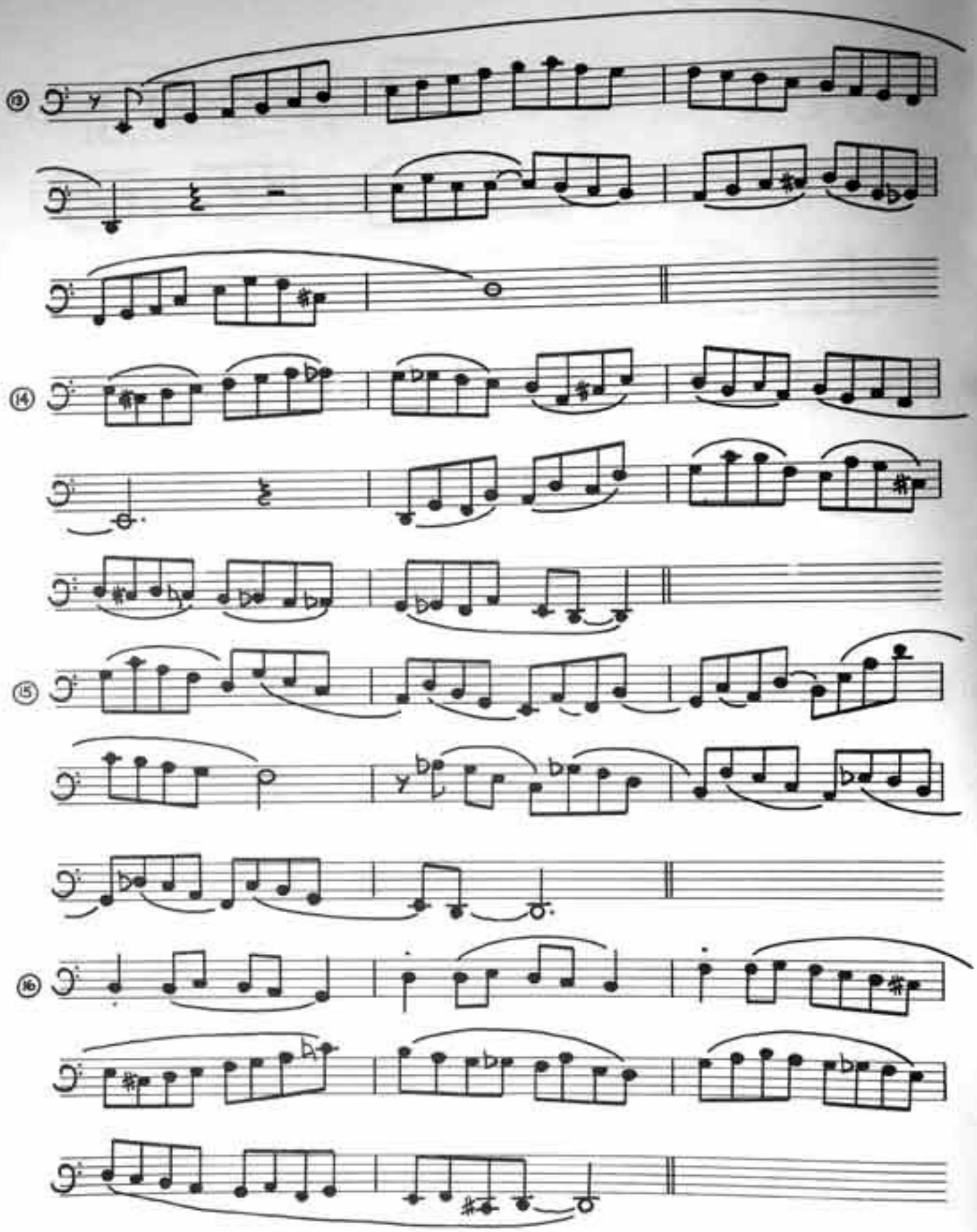
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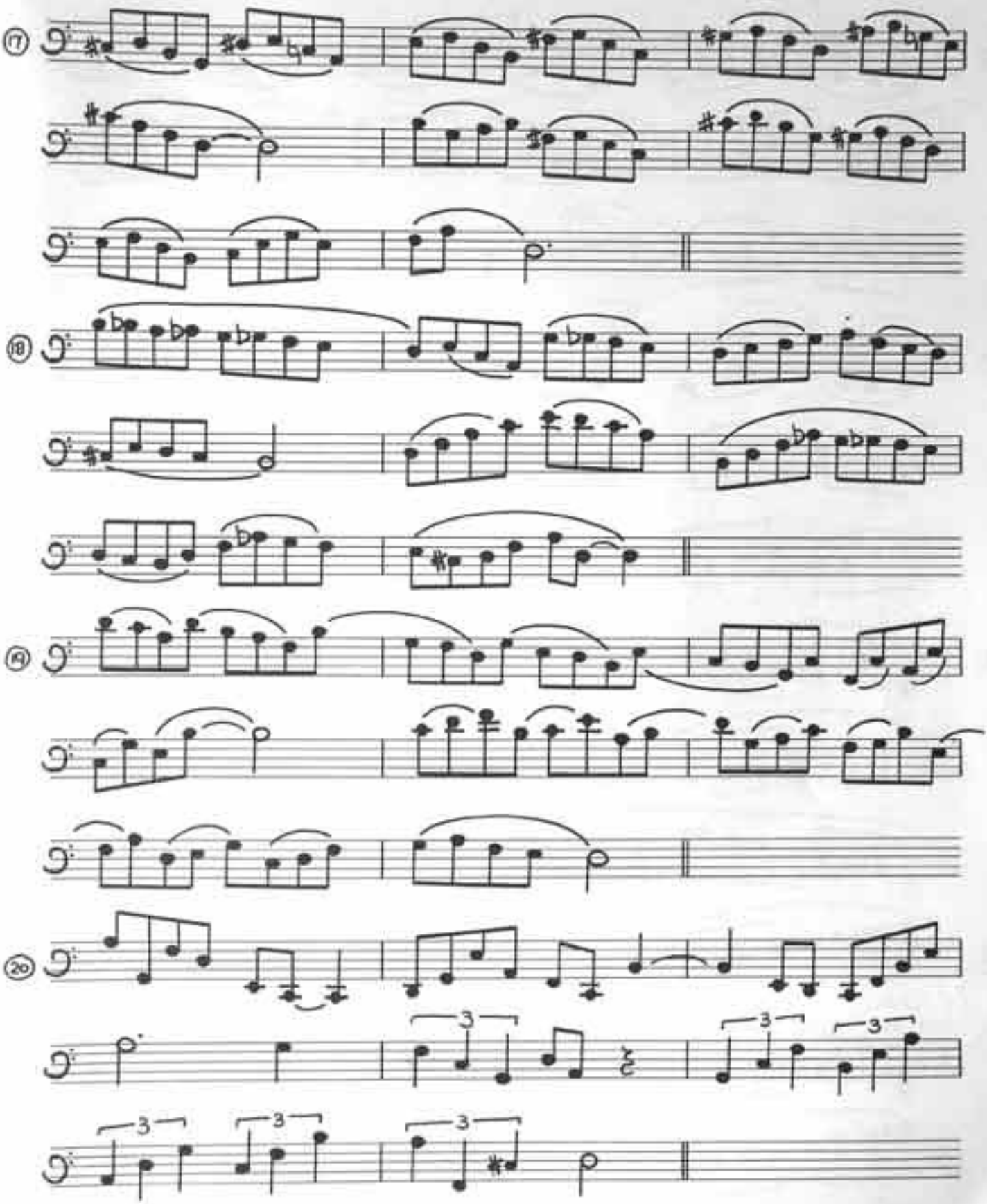
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Modal Patterns

Ascending Melodic Minor: D E F G A B C# D

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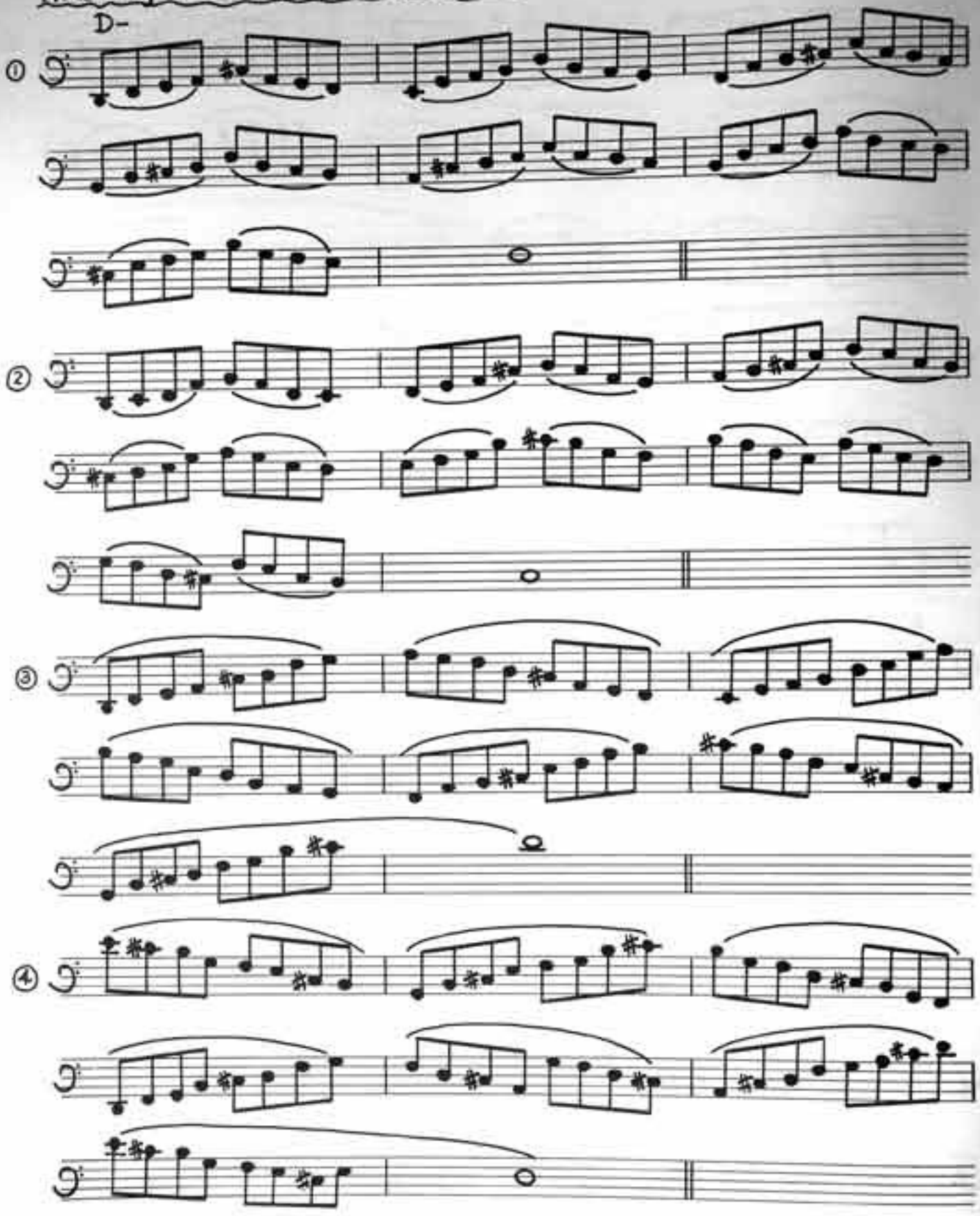

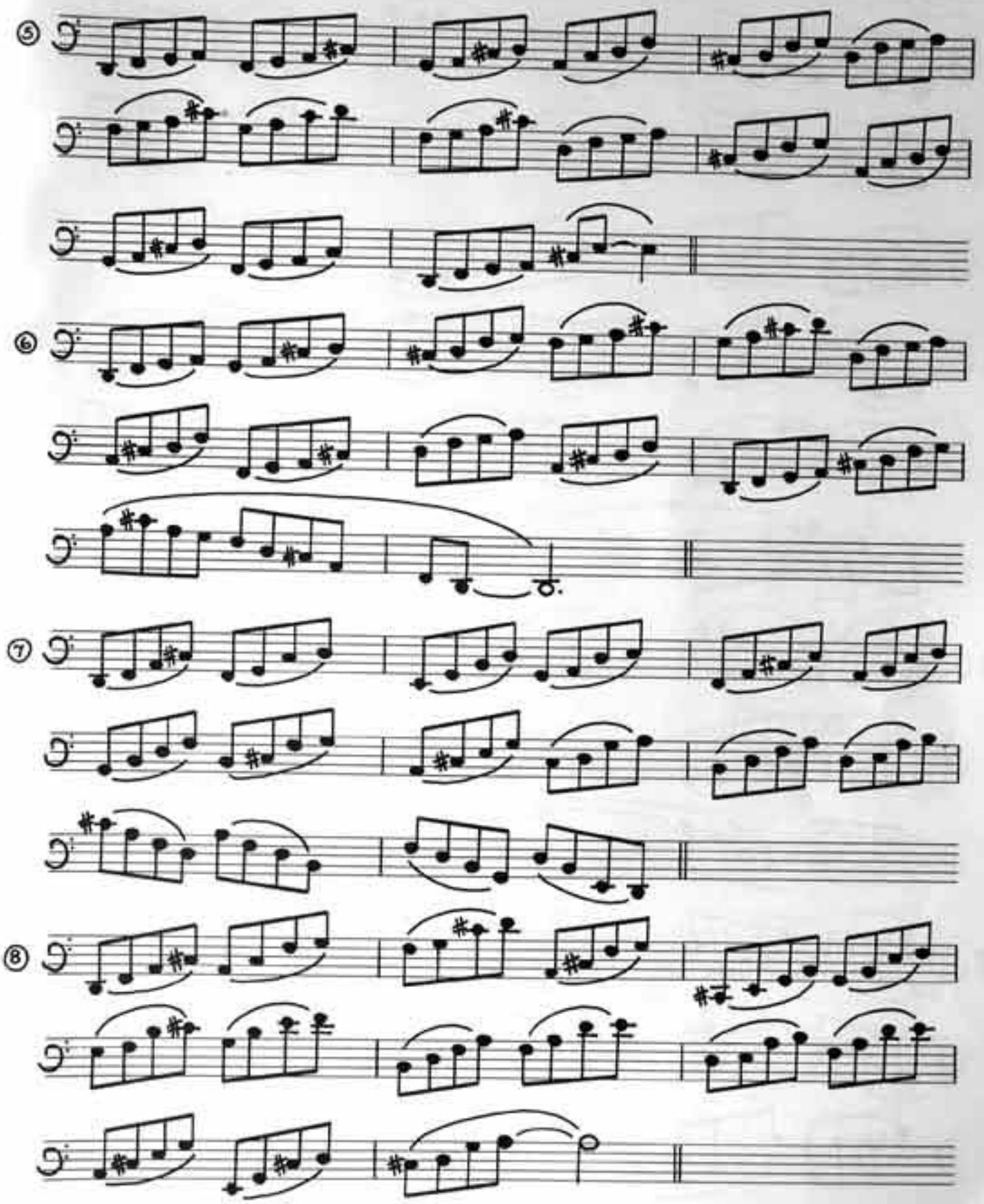
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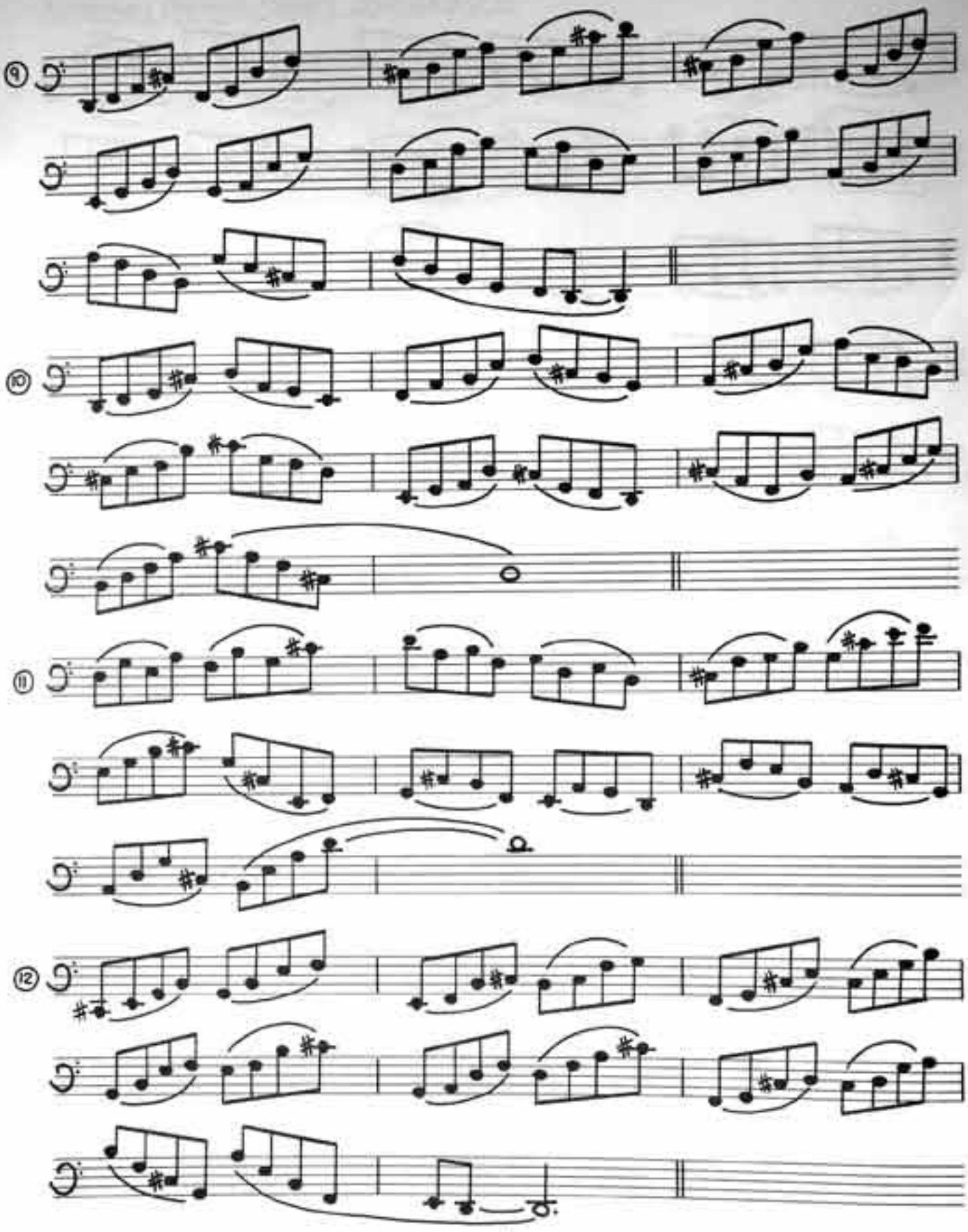
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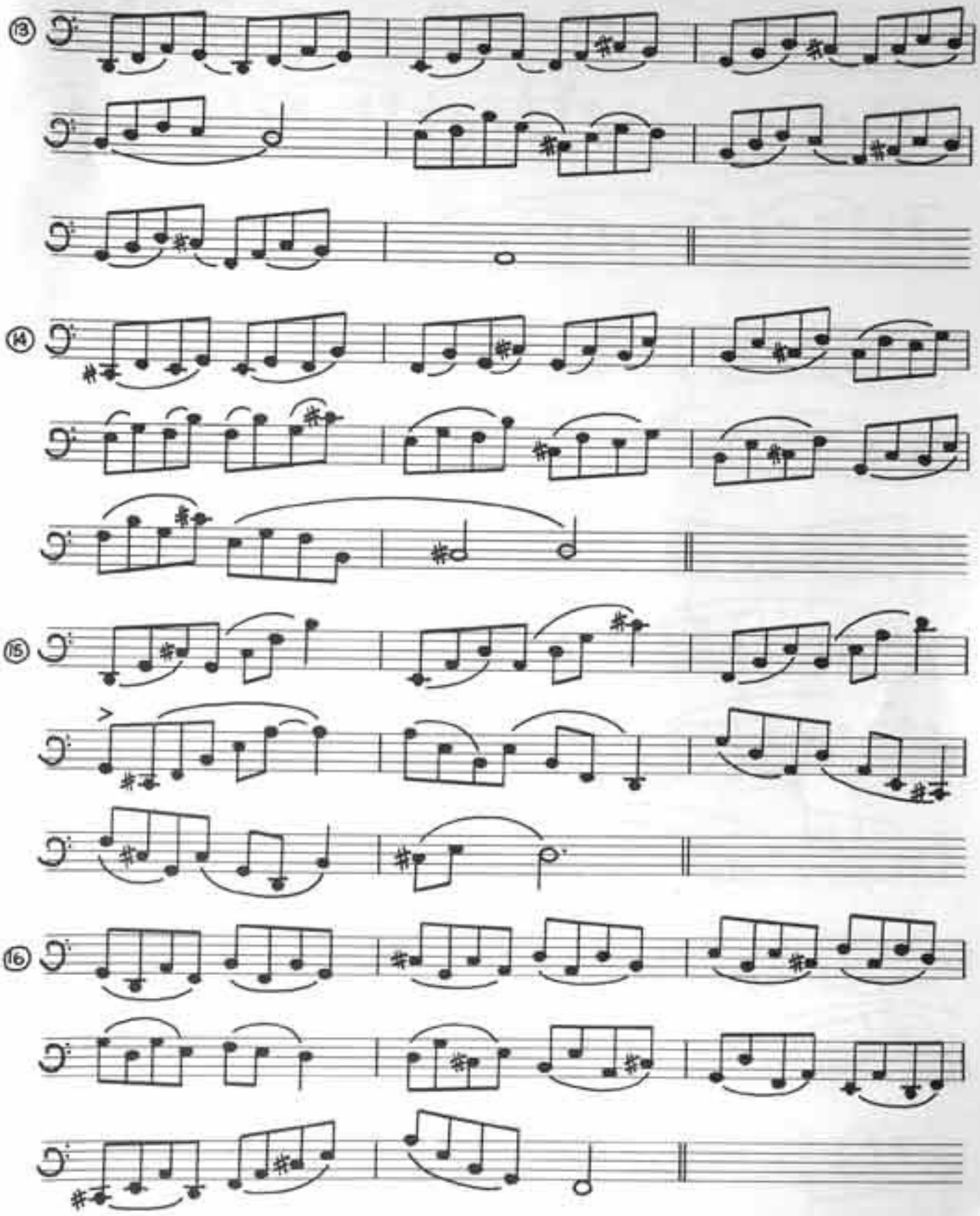
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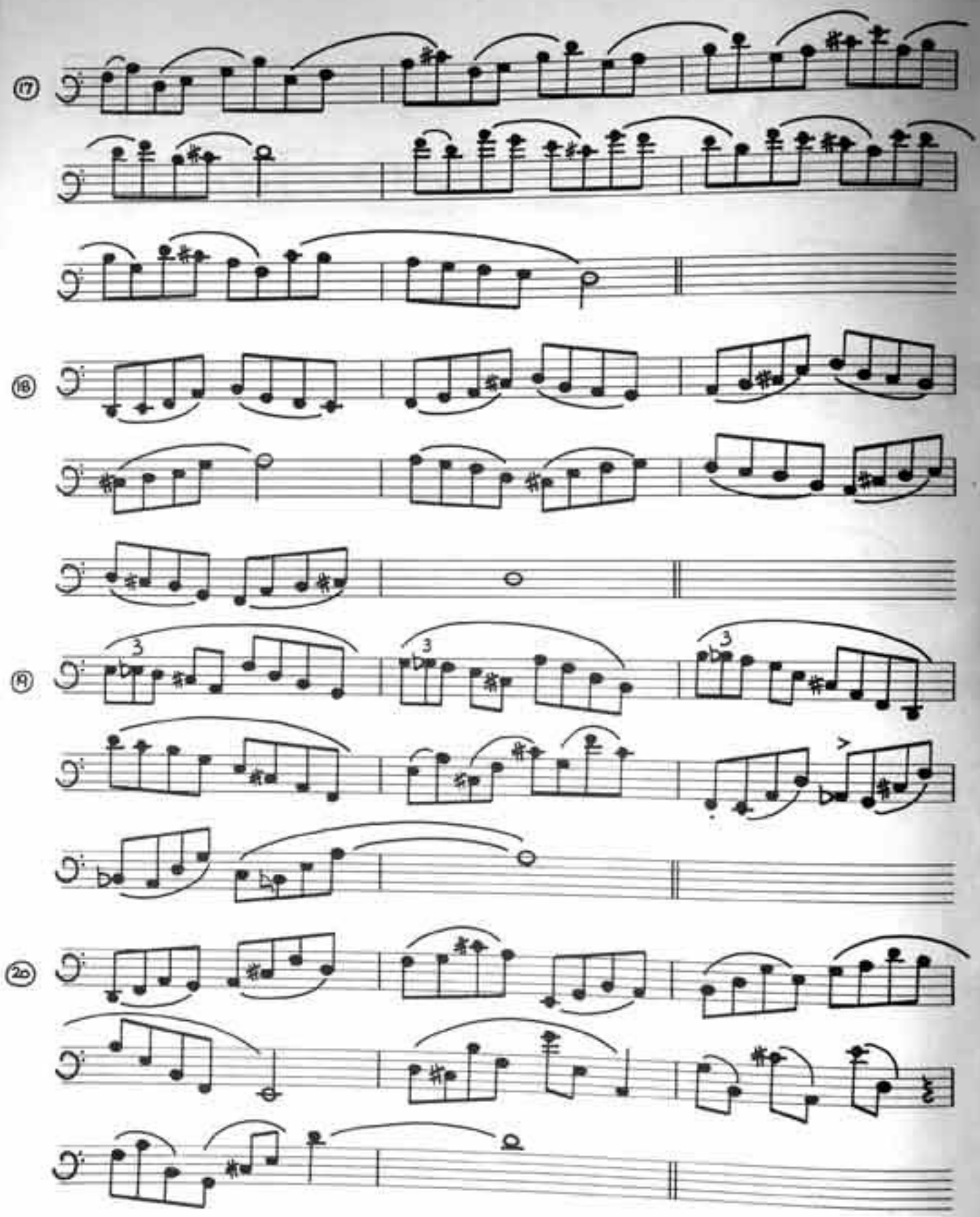
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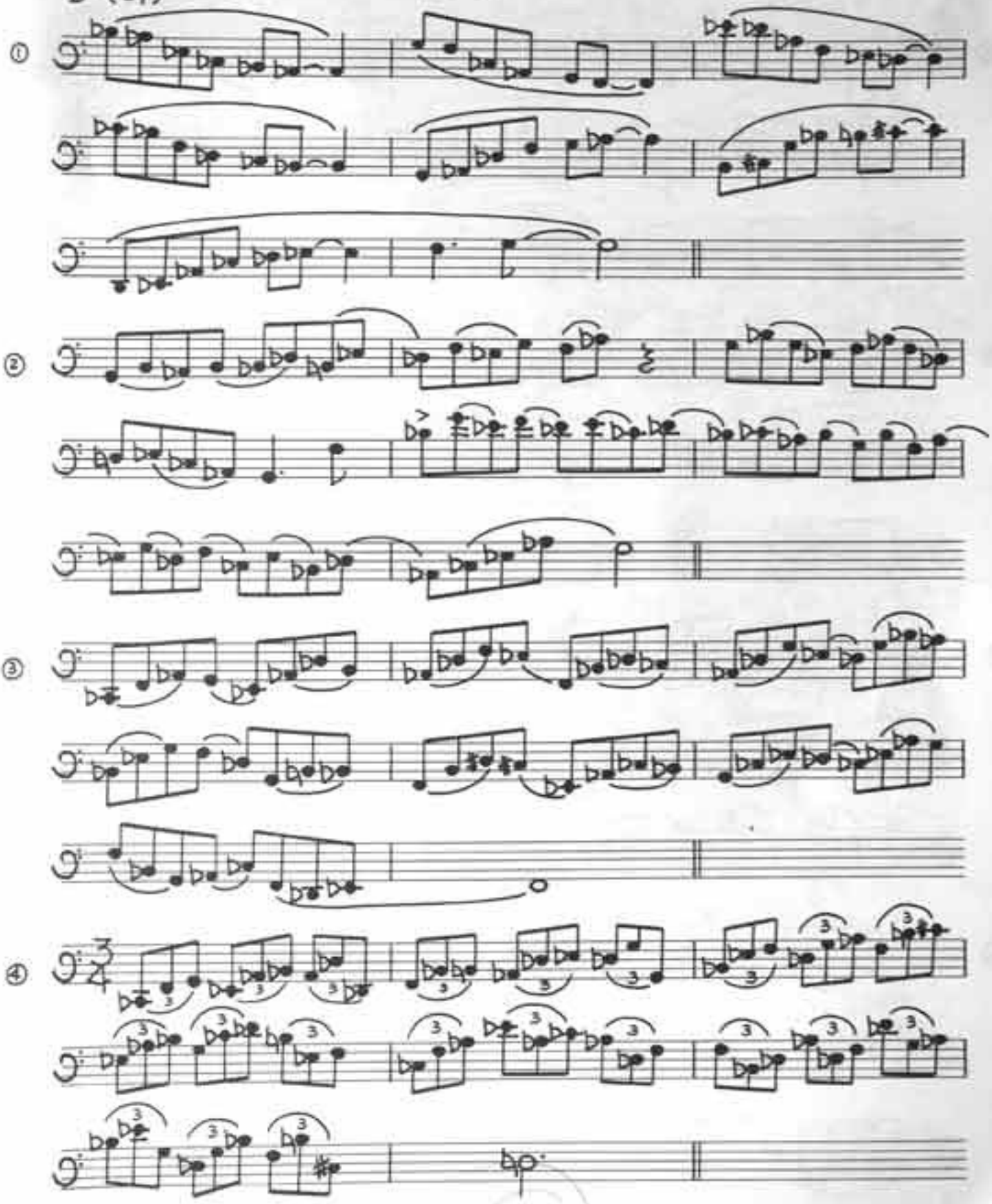
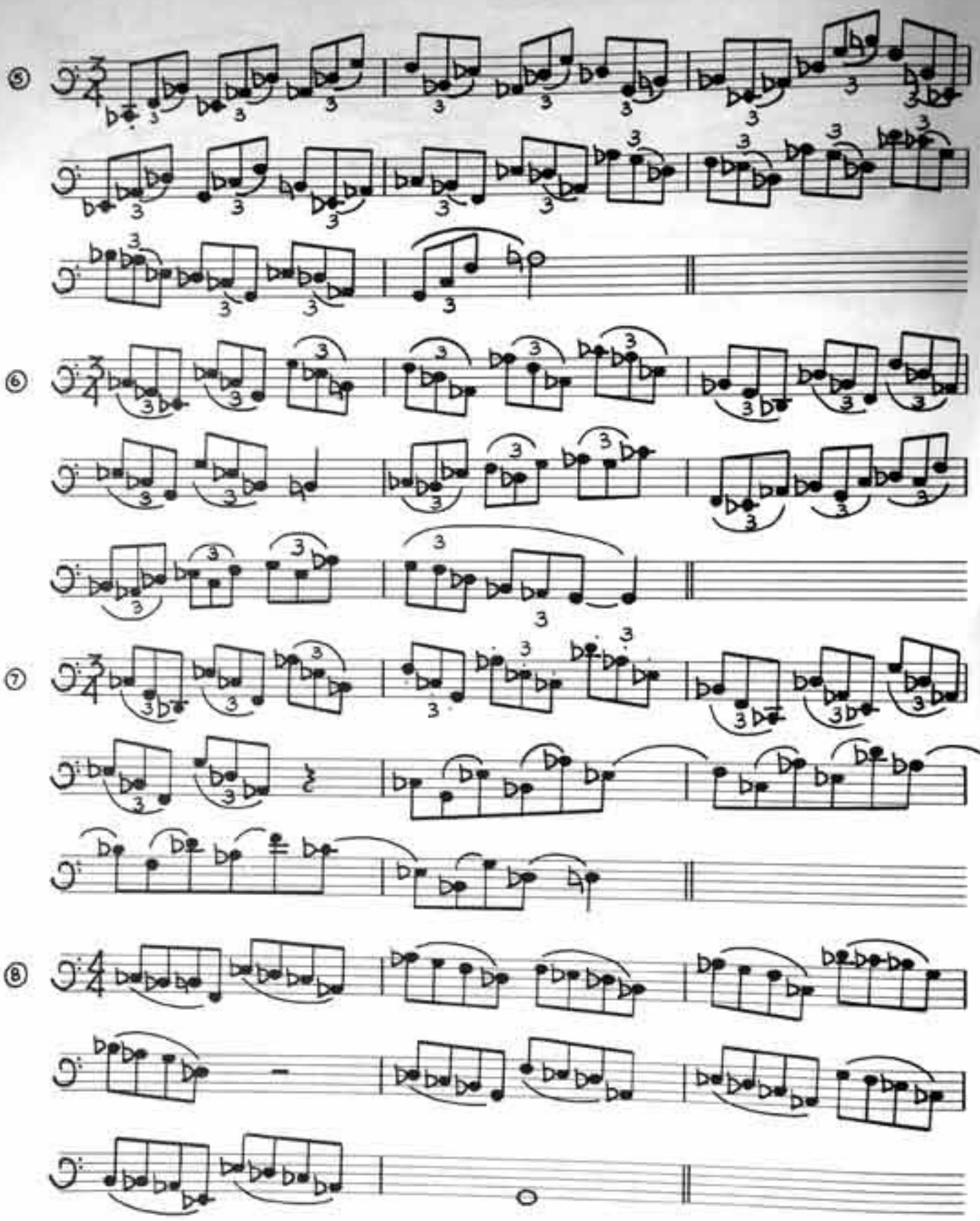
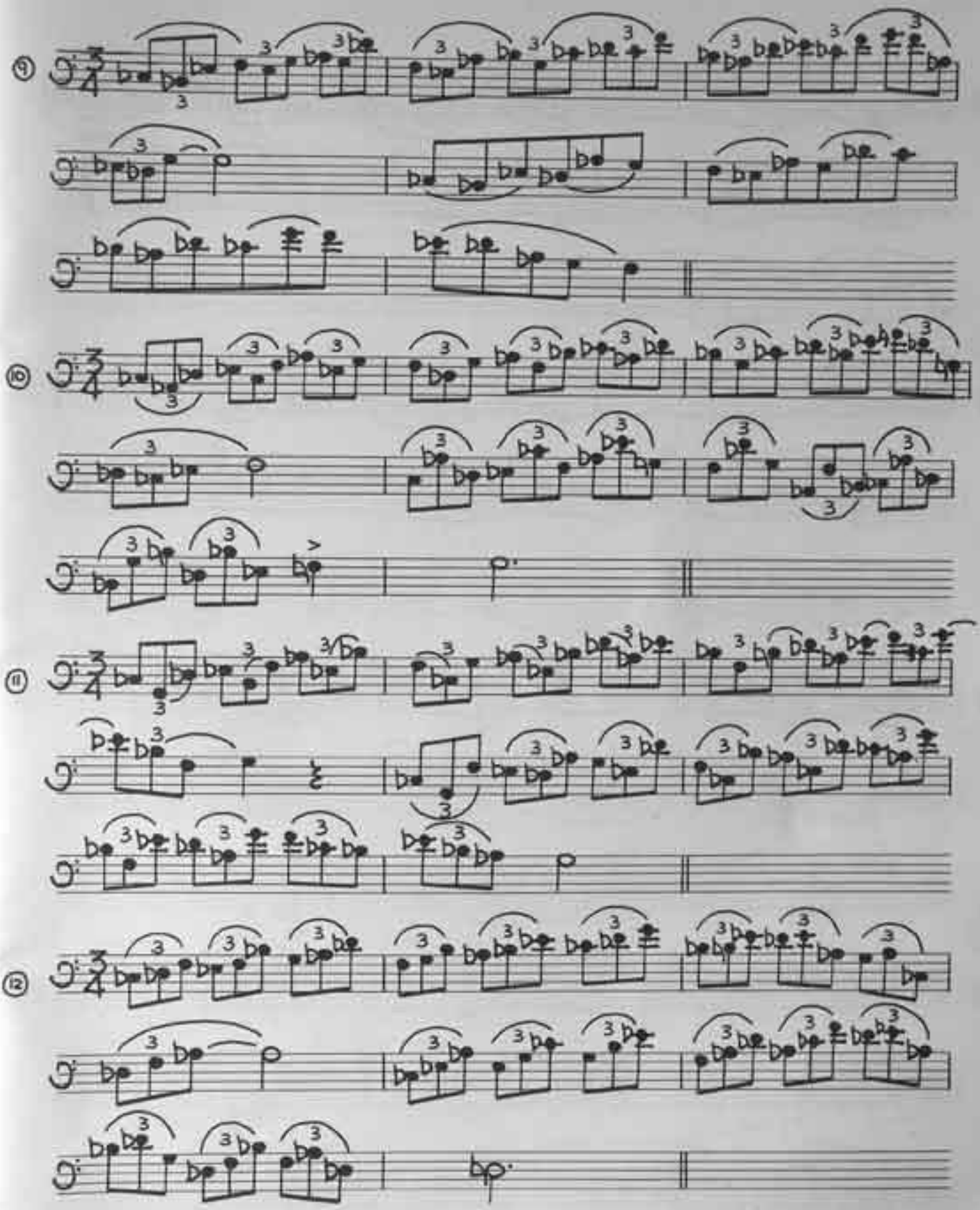
Modal Patterns

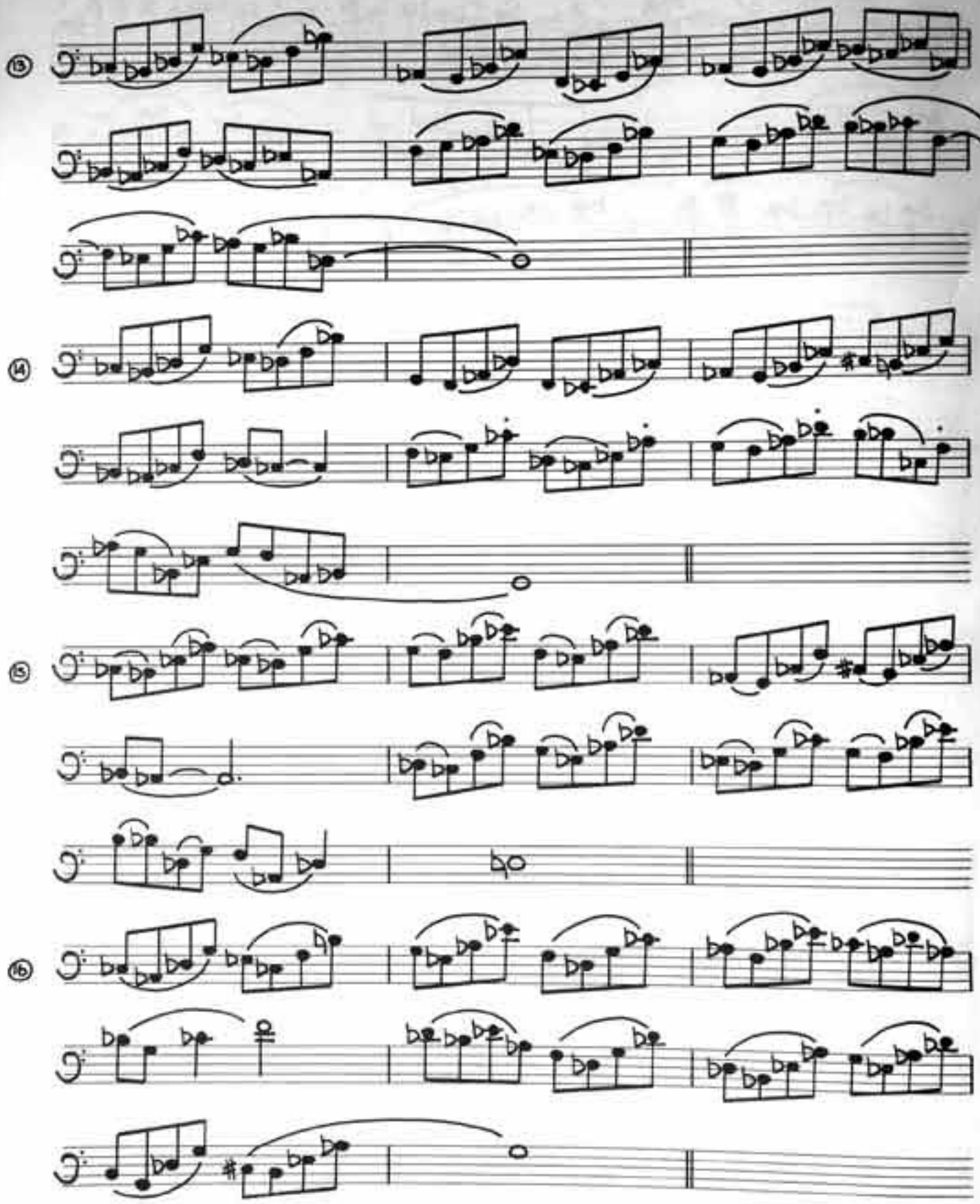
Diminished / Whole Tone : G Ab Bb C Db Eb F G

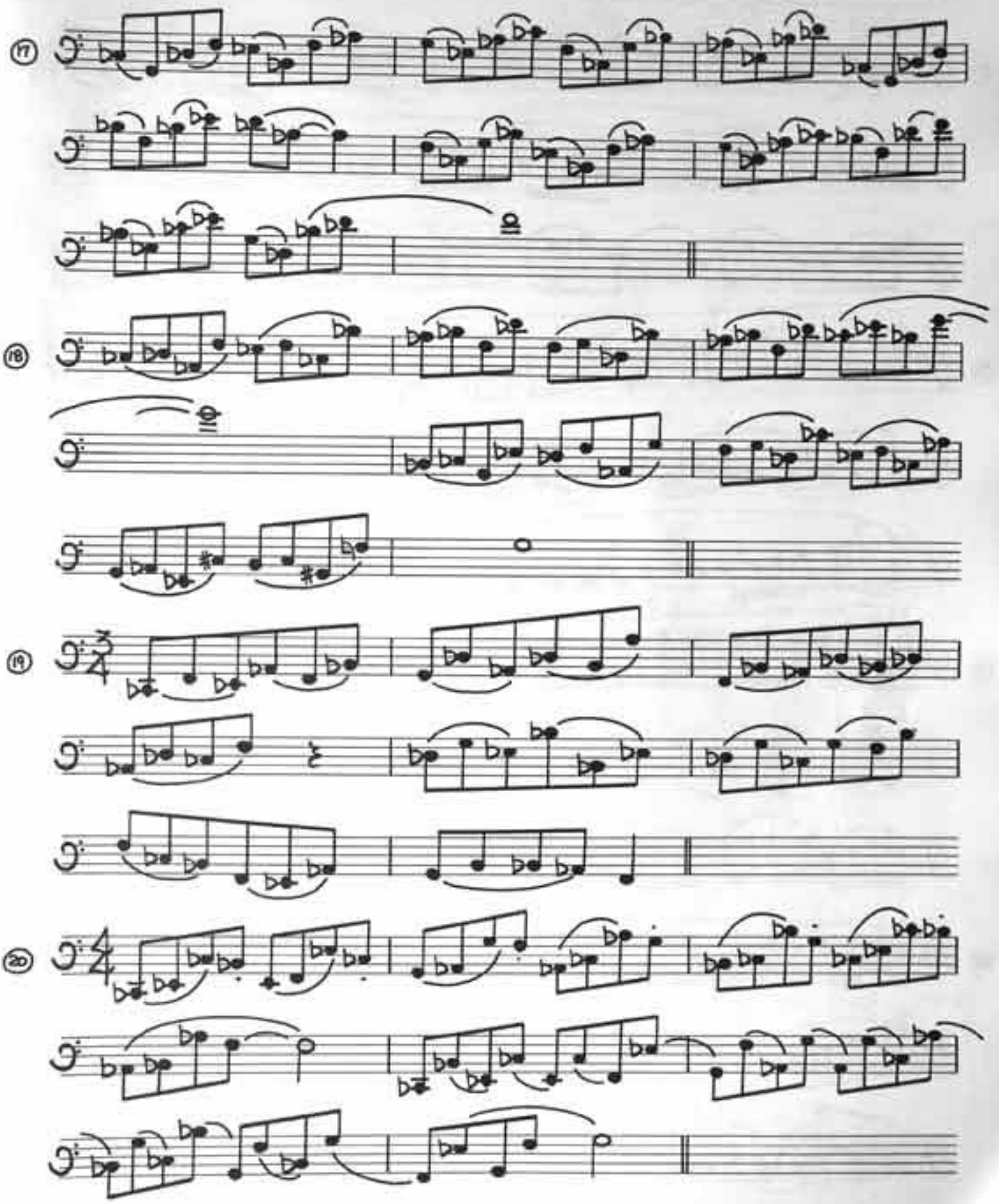
D- (G7)




⑤
⑥
⑦
⑧



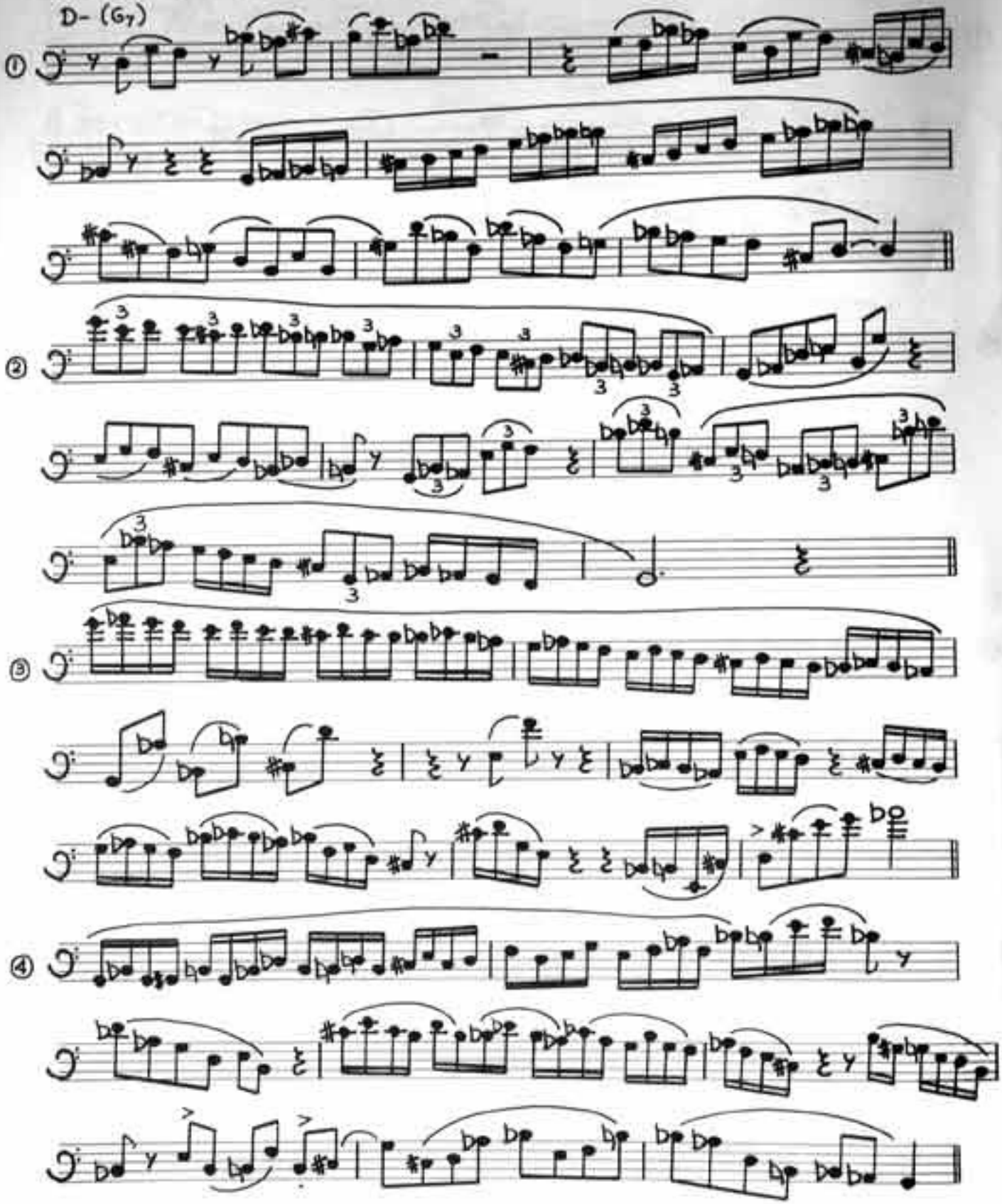


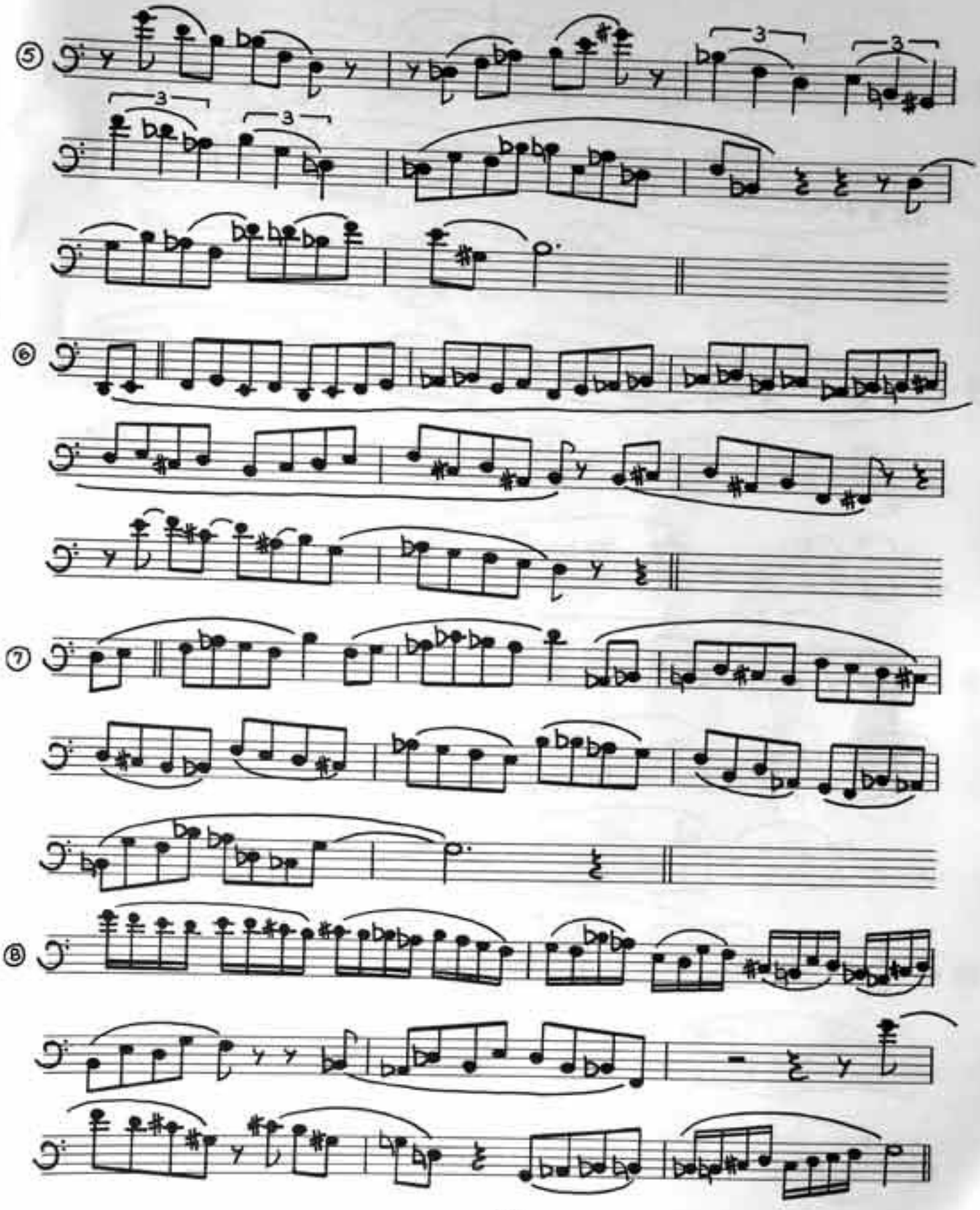

17
18
19
20

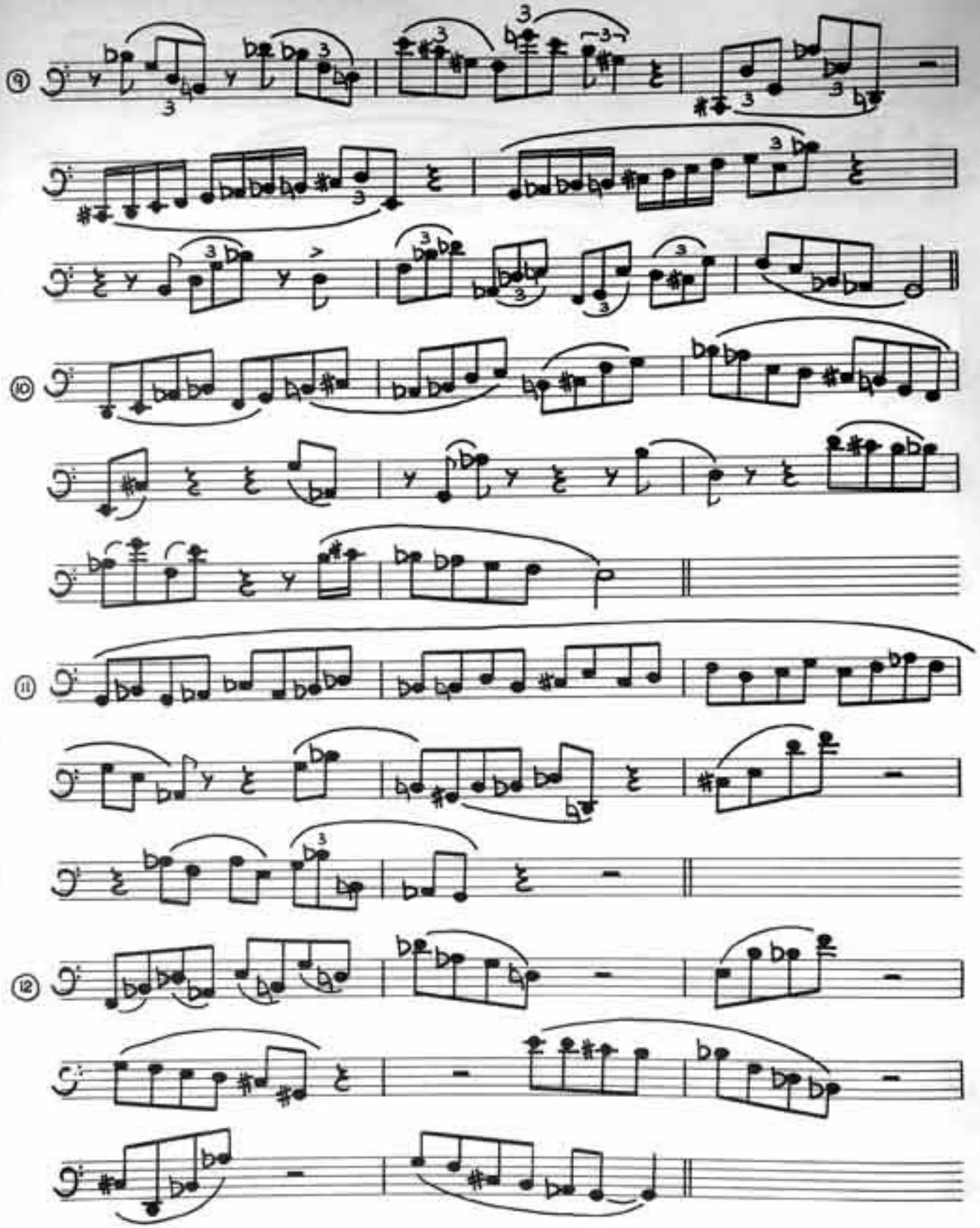
Modal Patterns

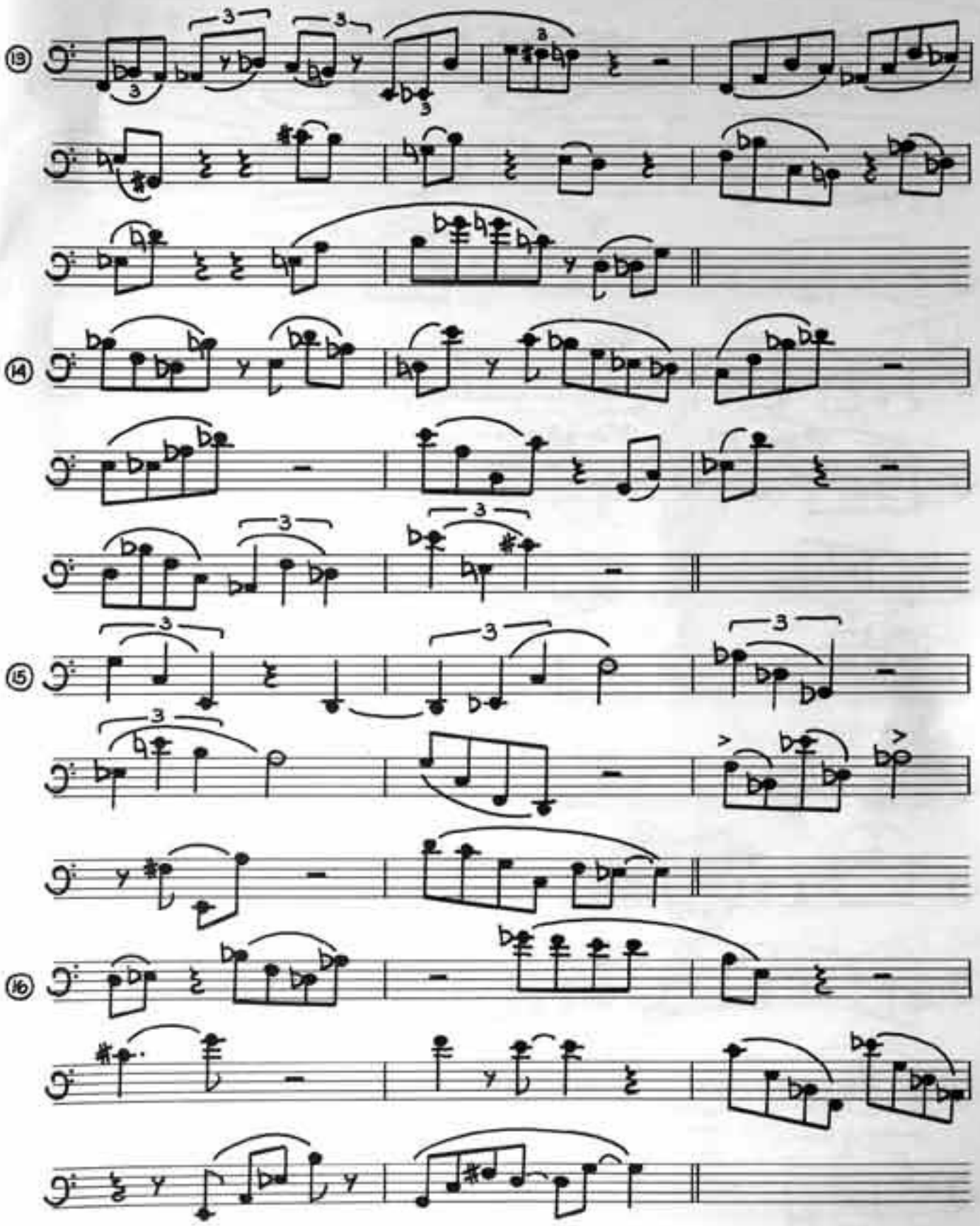
Diminished (G Ab Bb B C# D E F G)

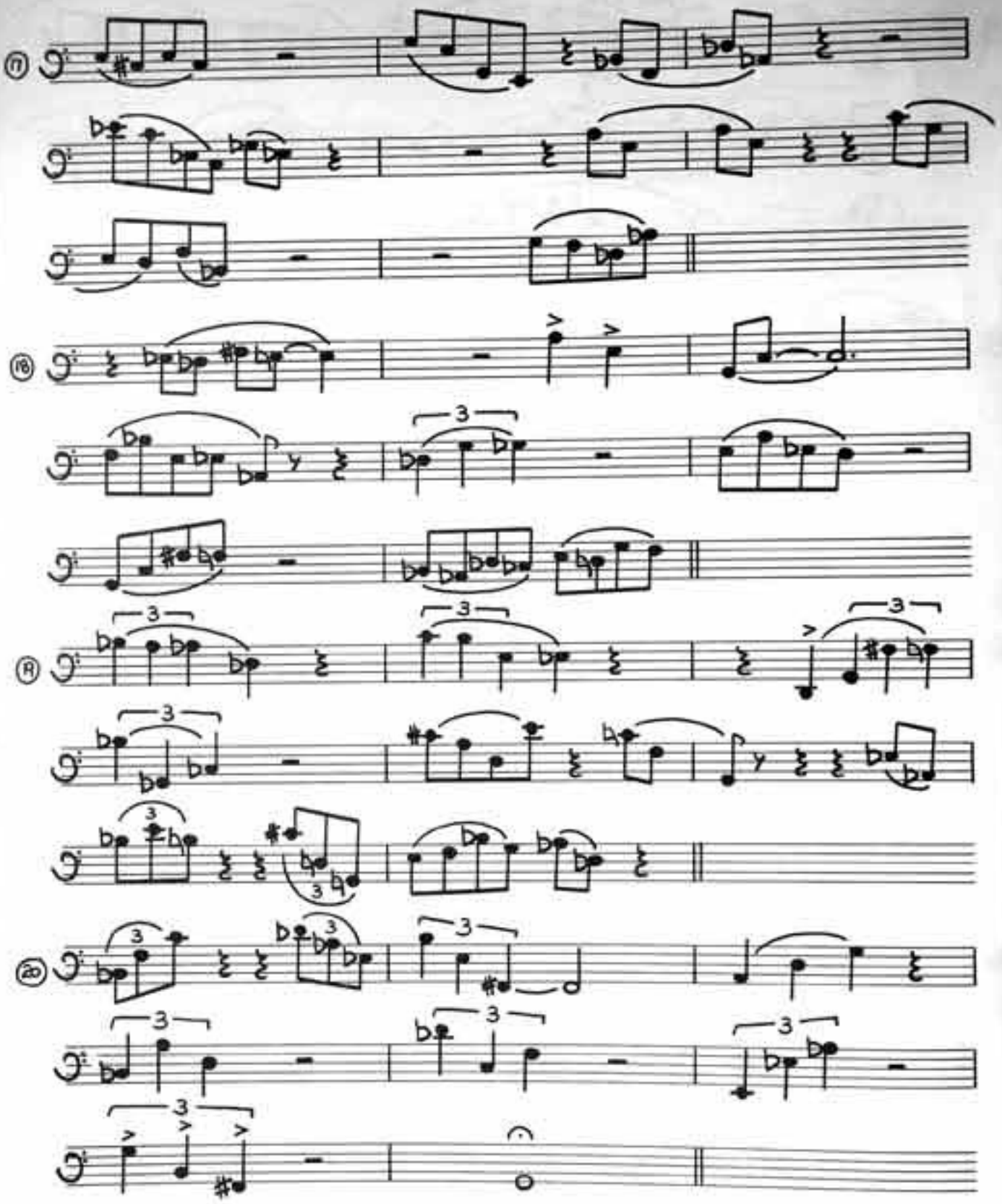
D- (G_7)







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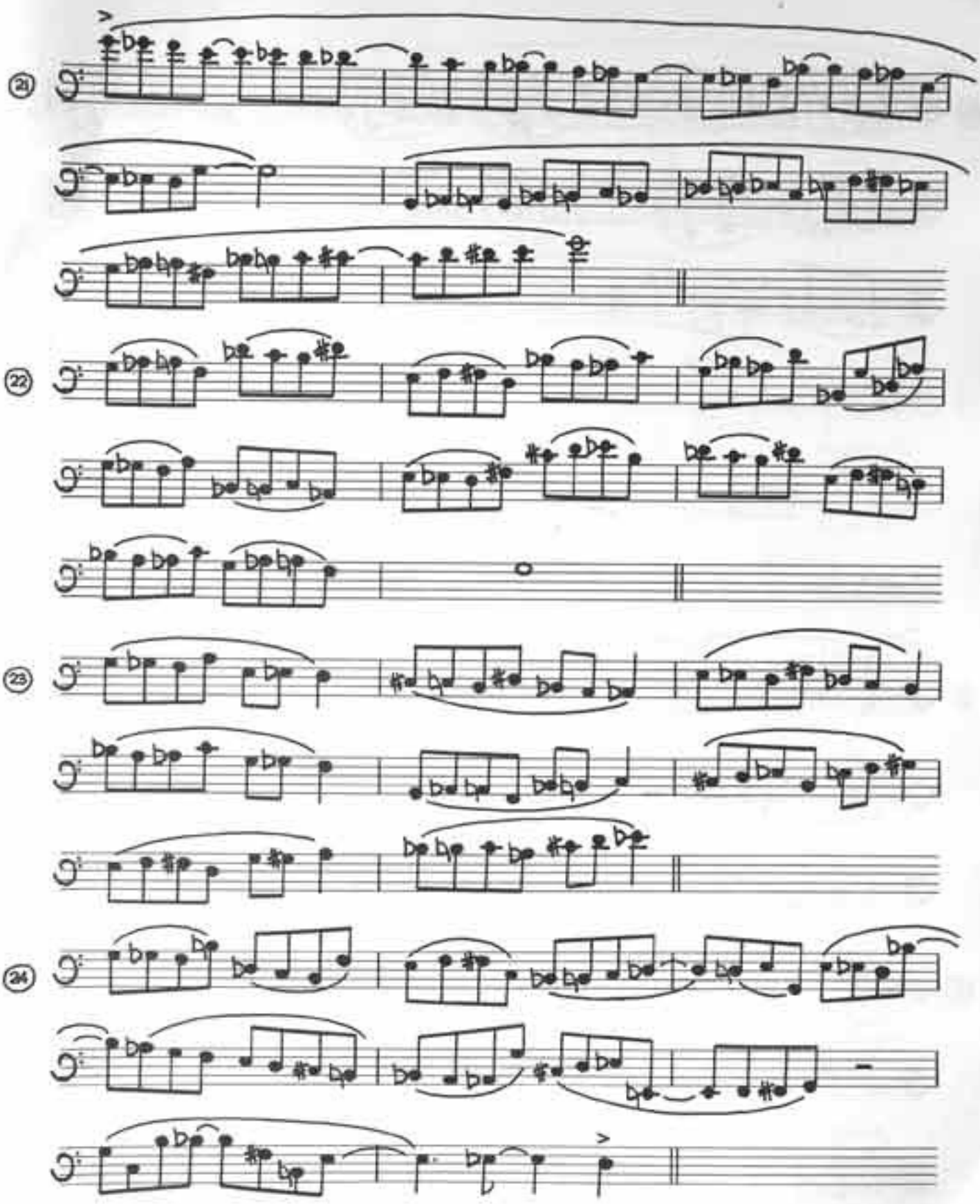
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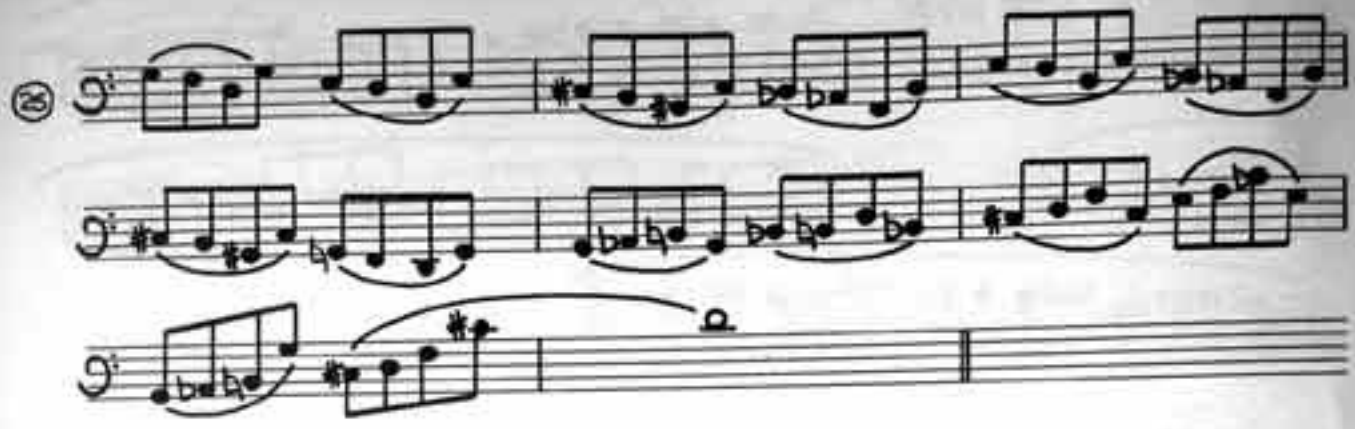
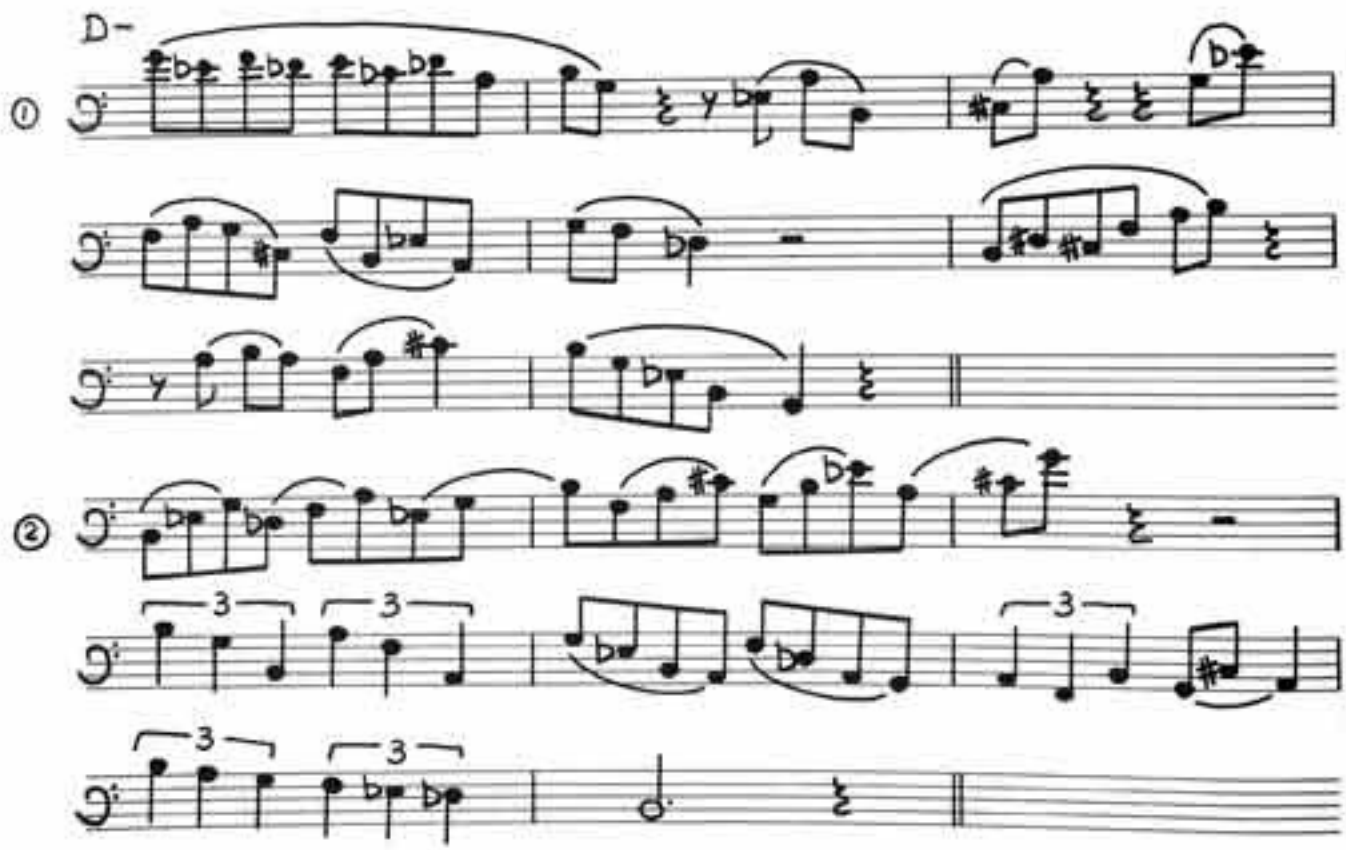
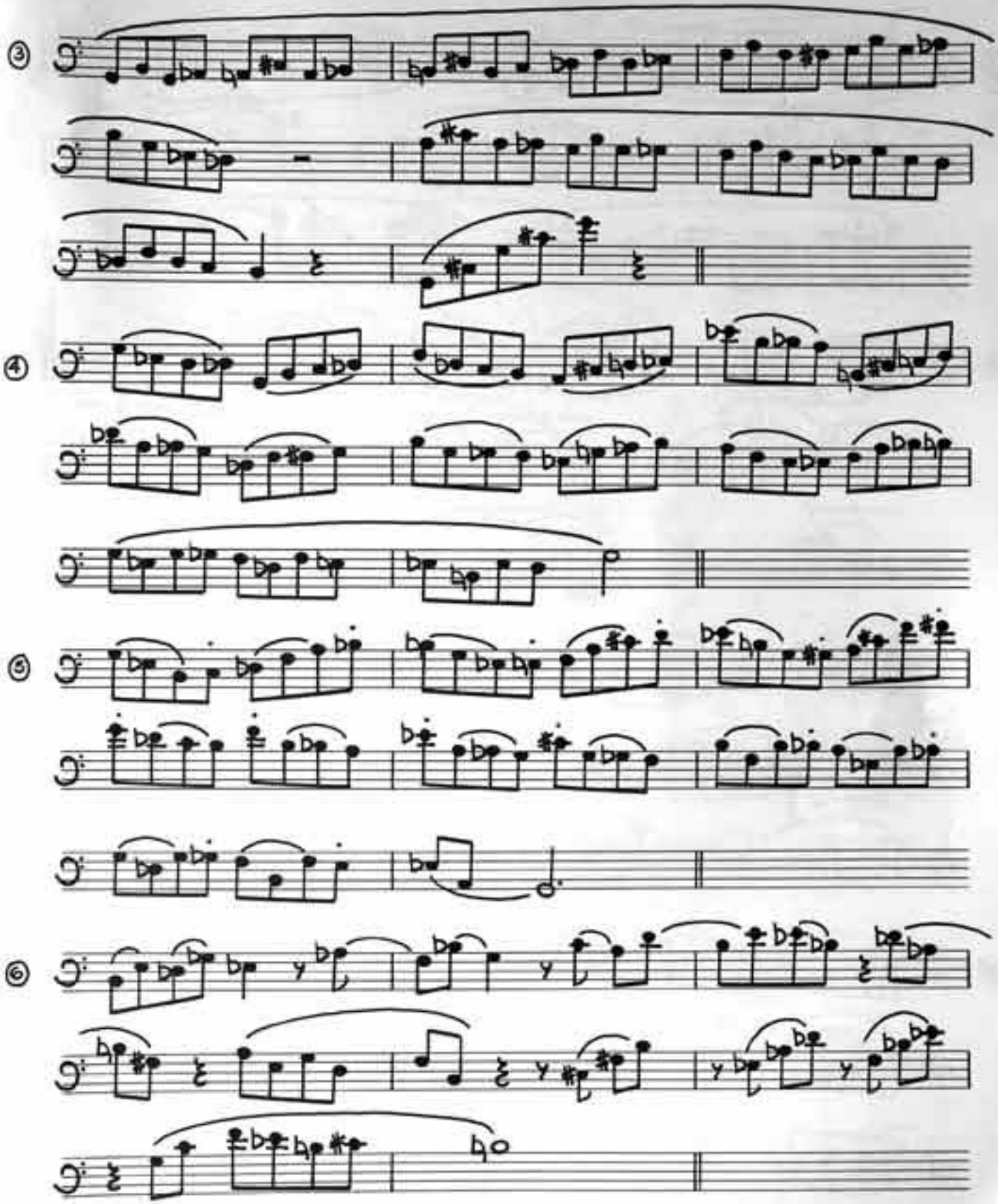
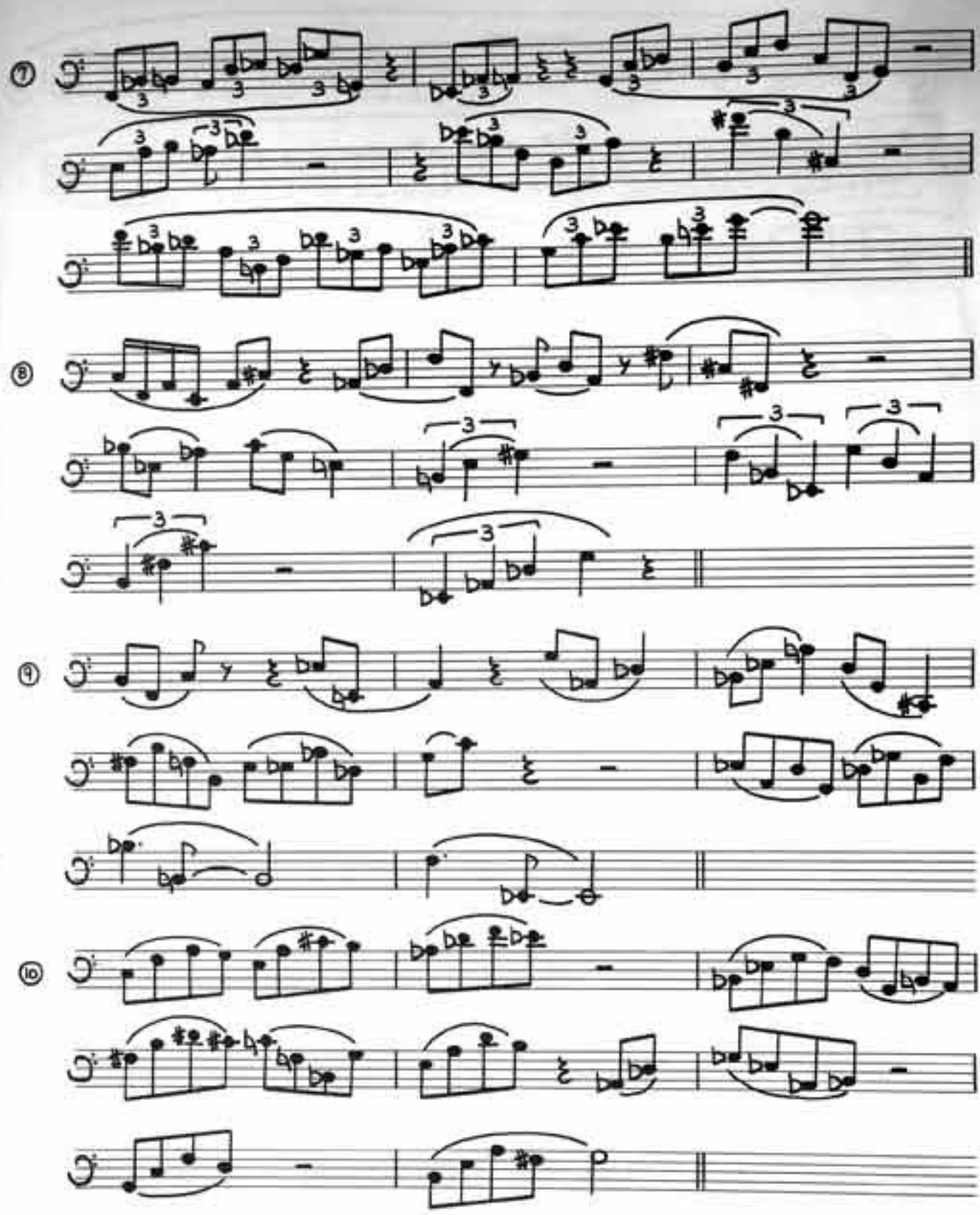


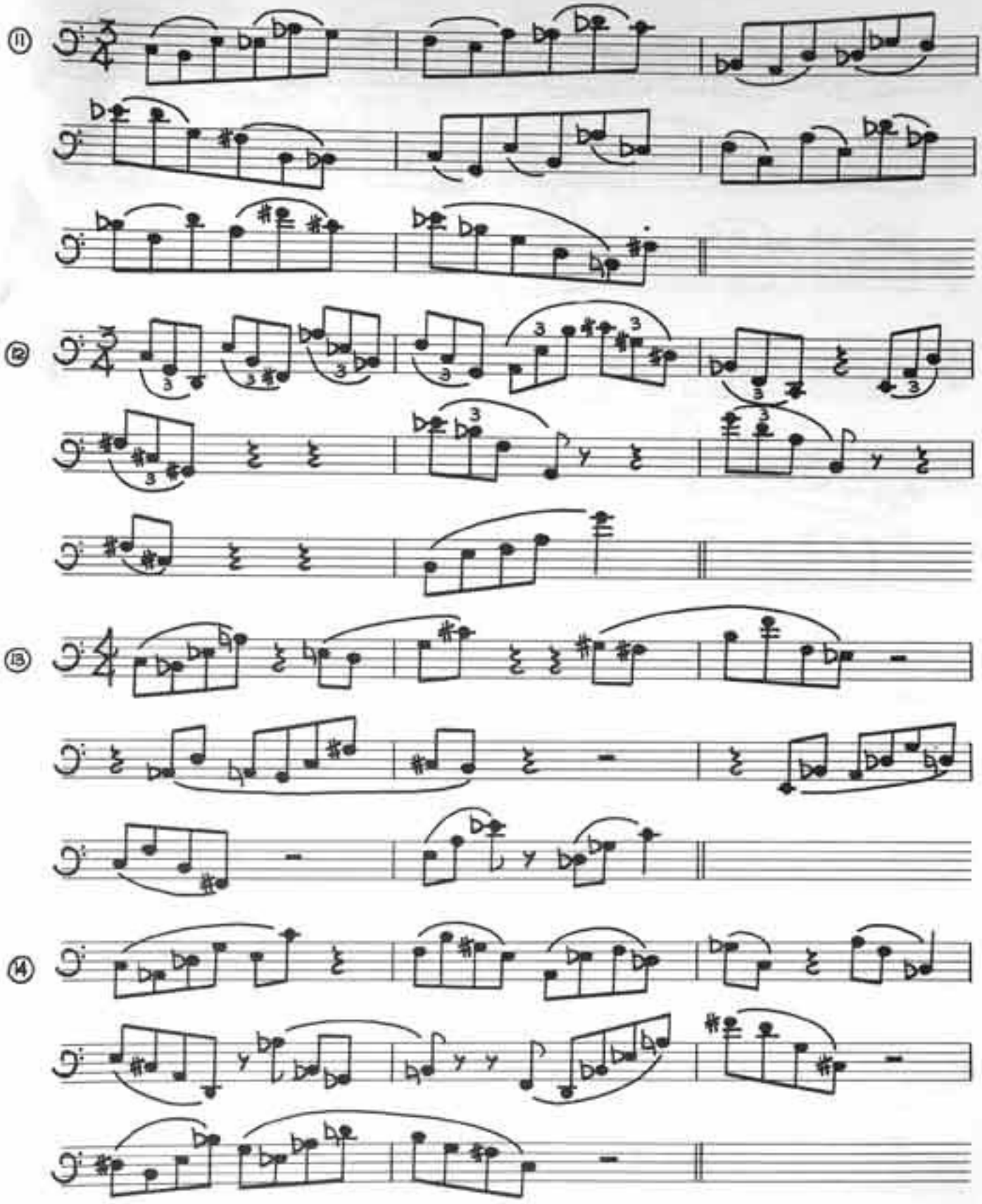
Modal Patterns

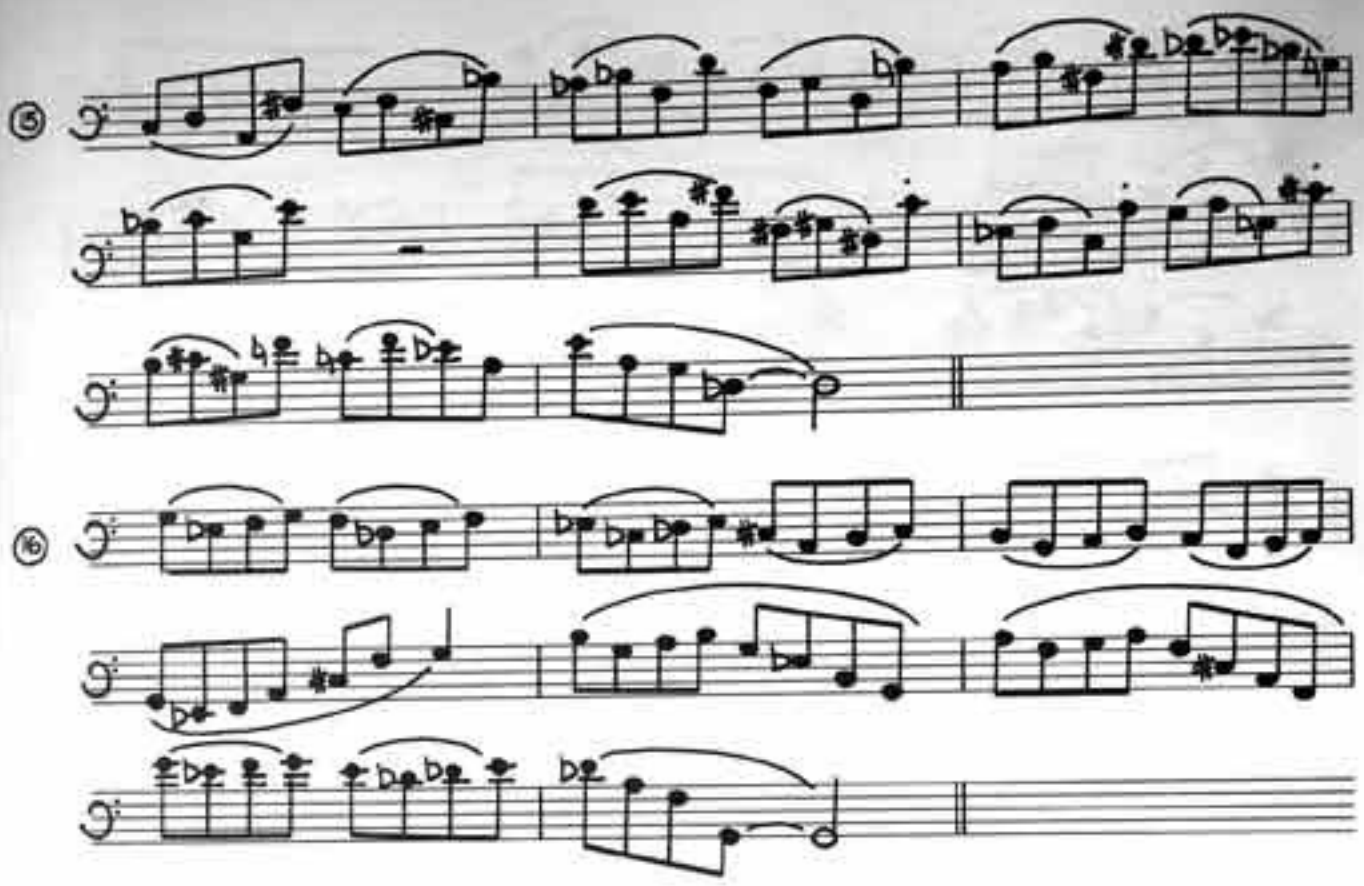
Whole Tone





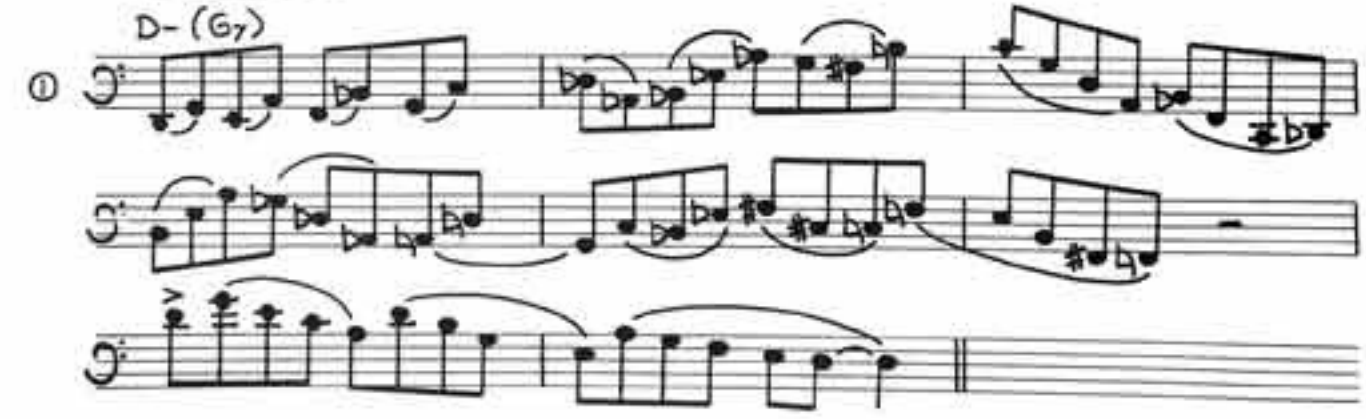


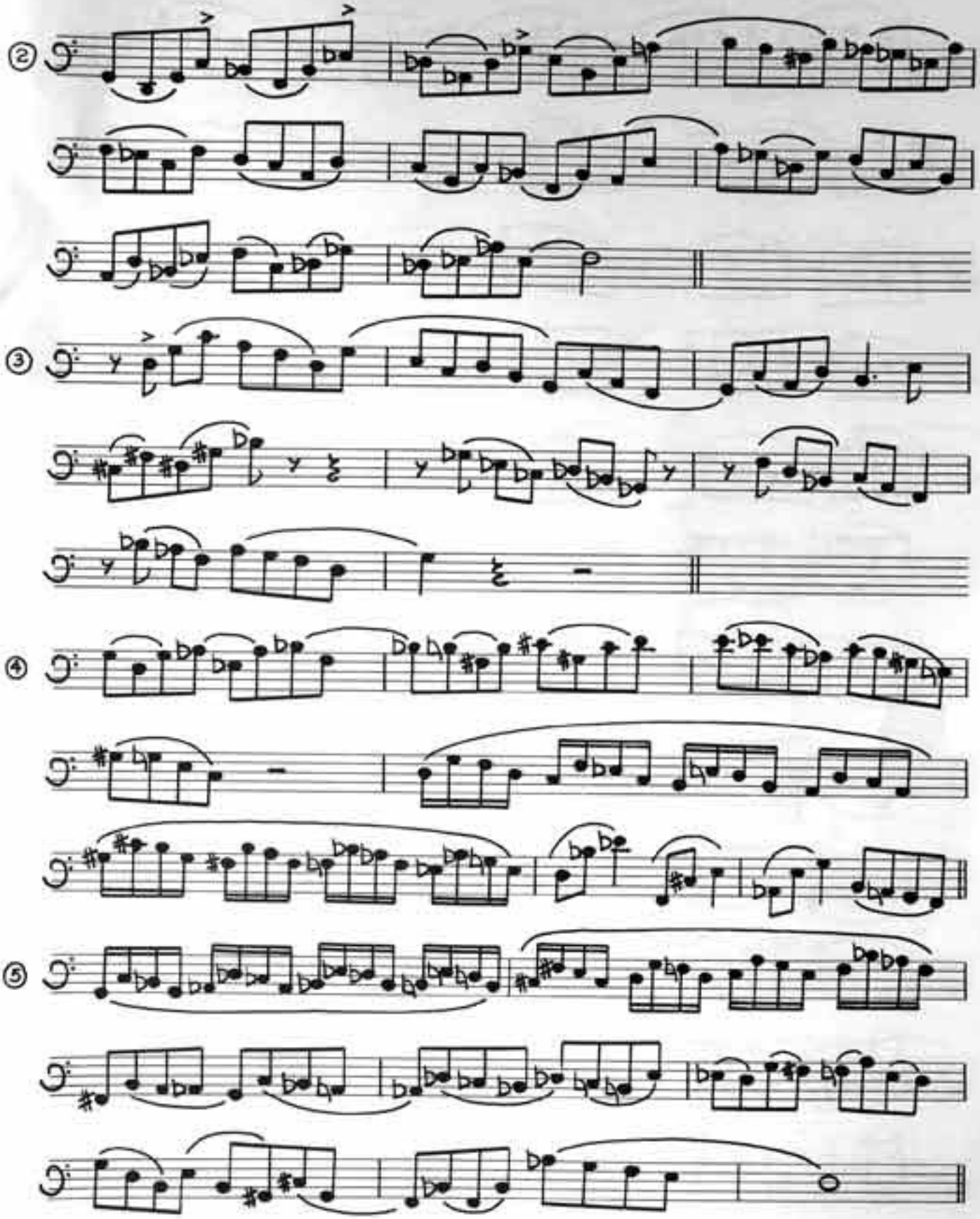


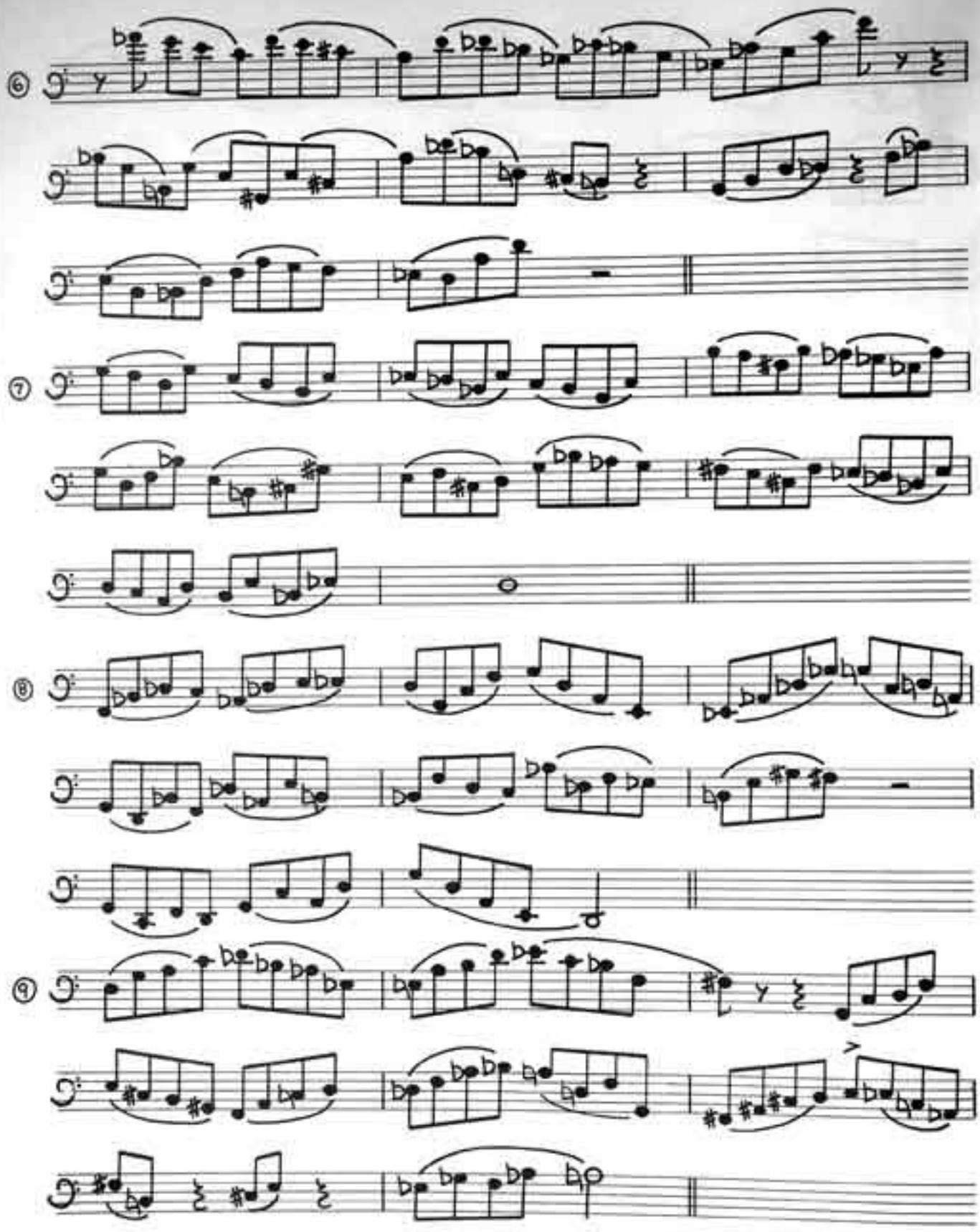


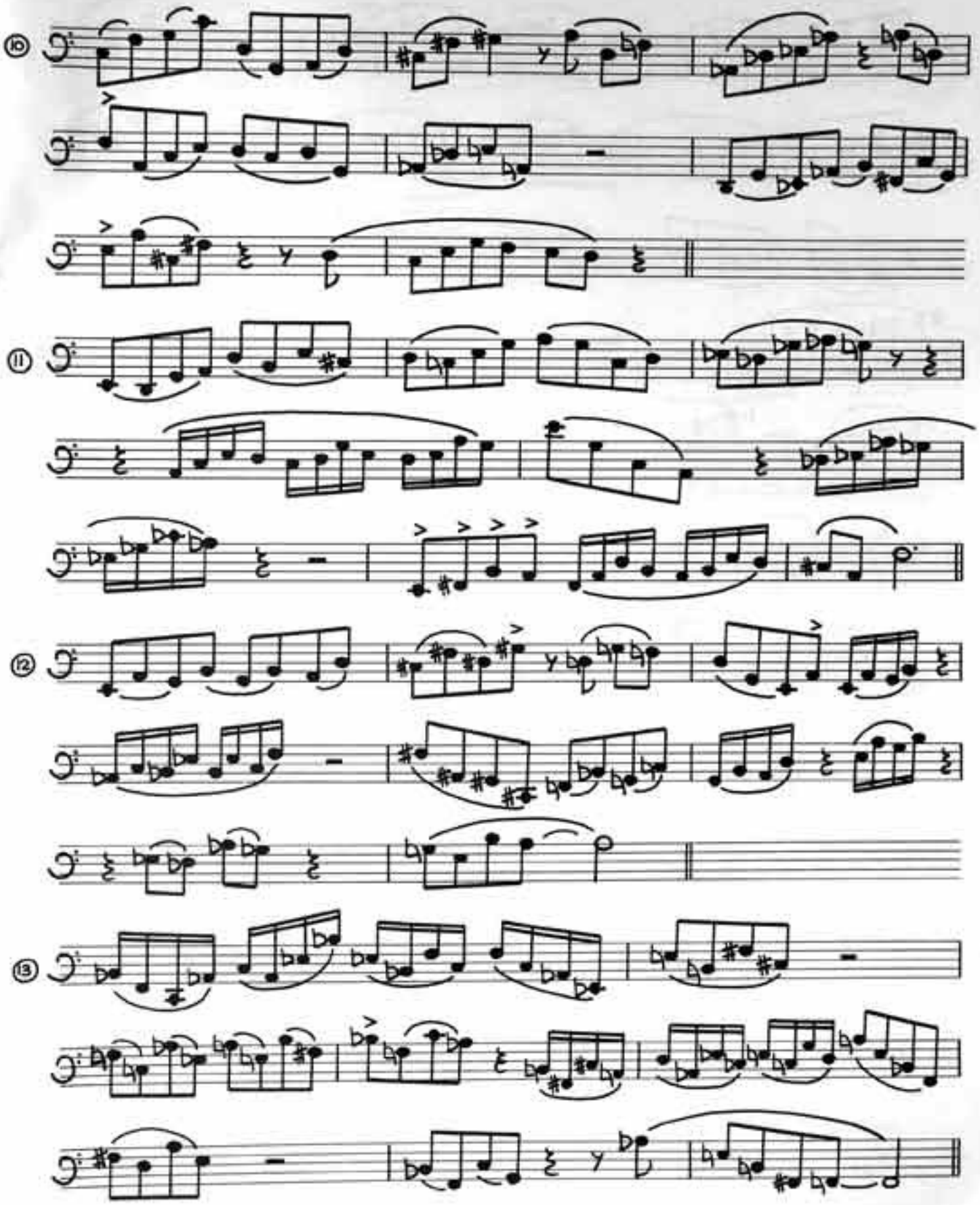
Modal Patterns

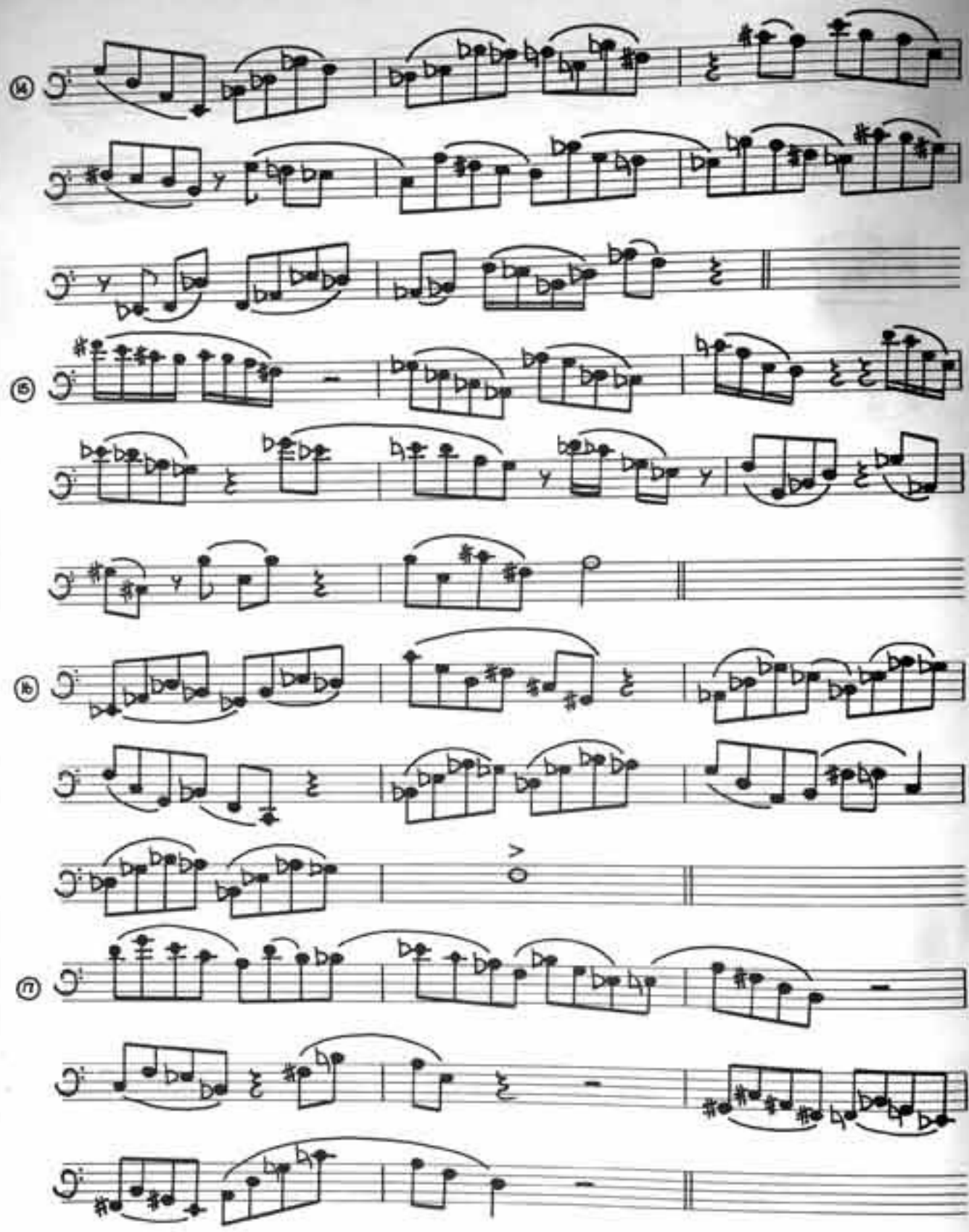
Mixed Patterns

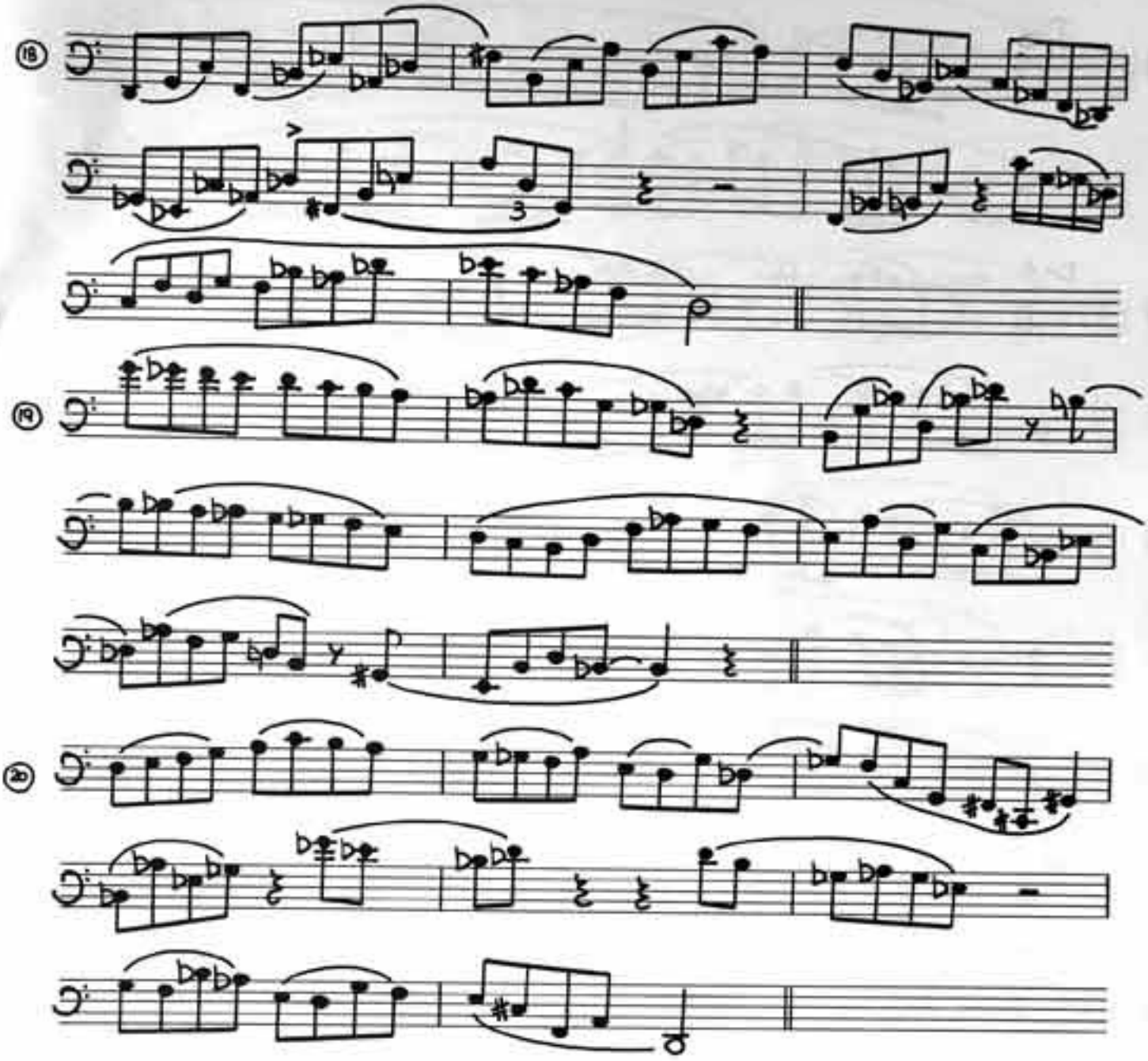



②
③
④
⑤

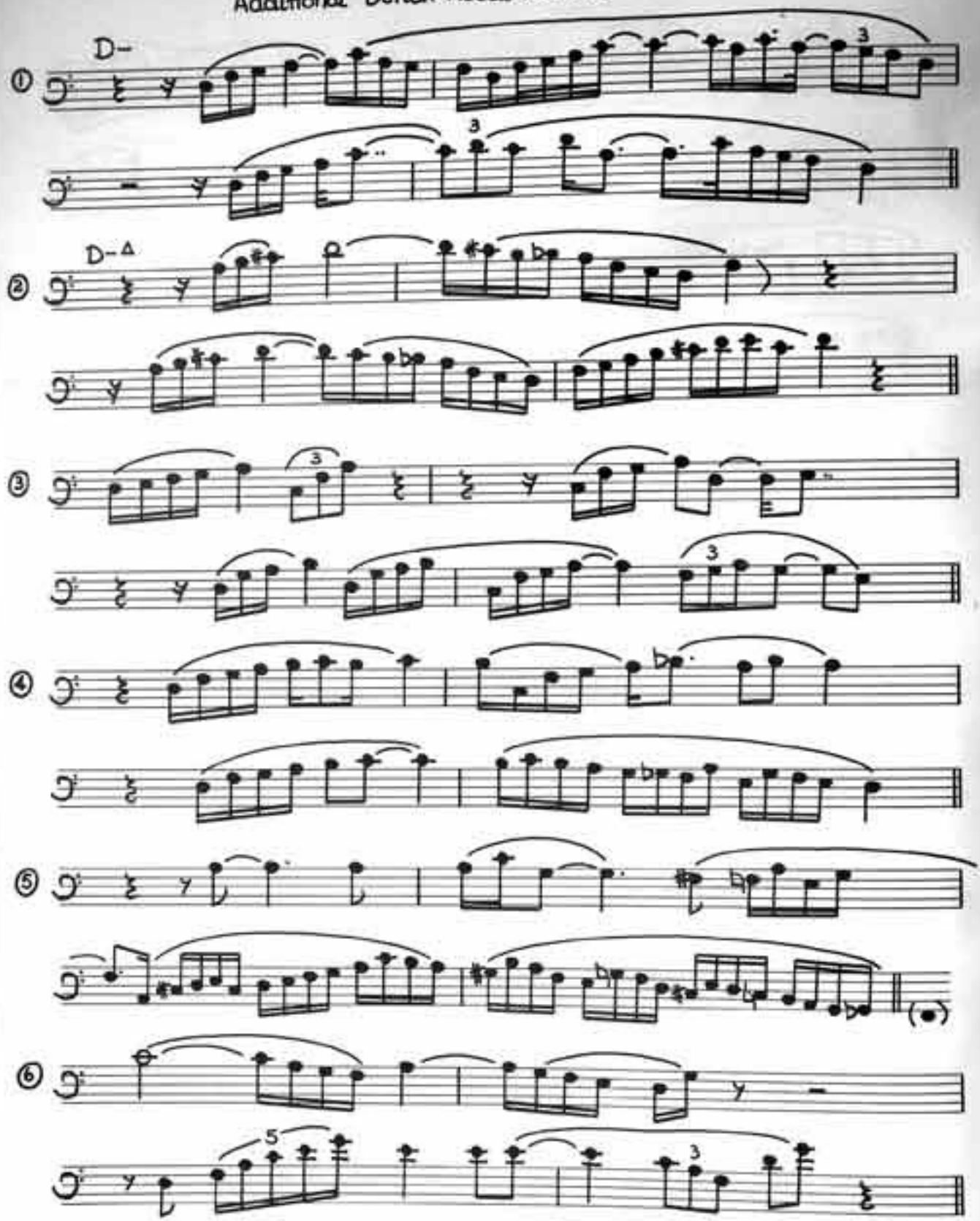

⑥
⑦
⑧
⑨

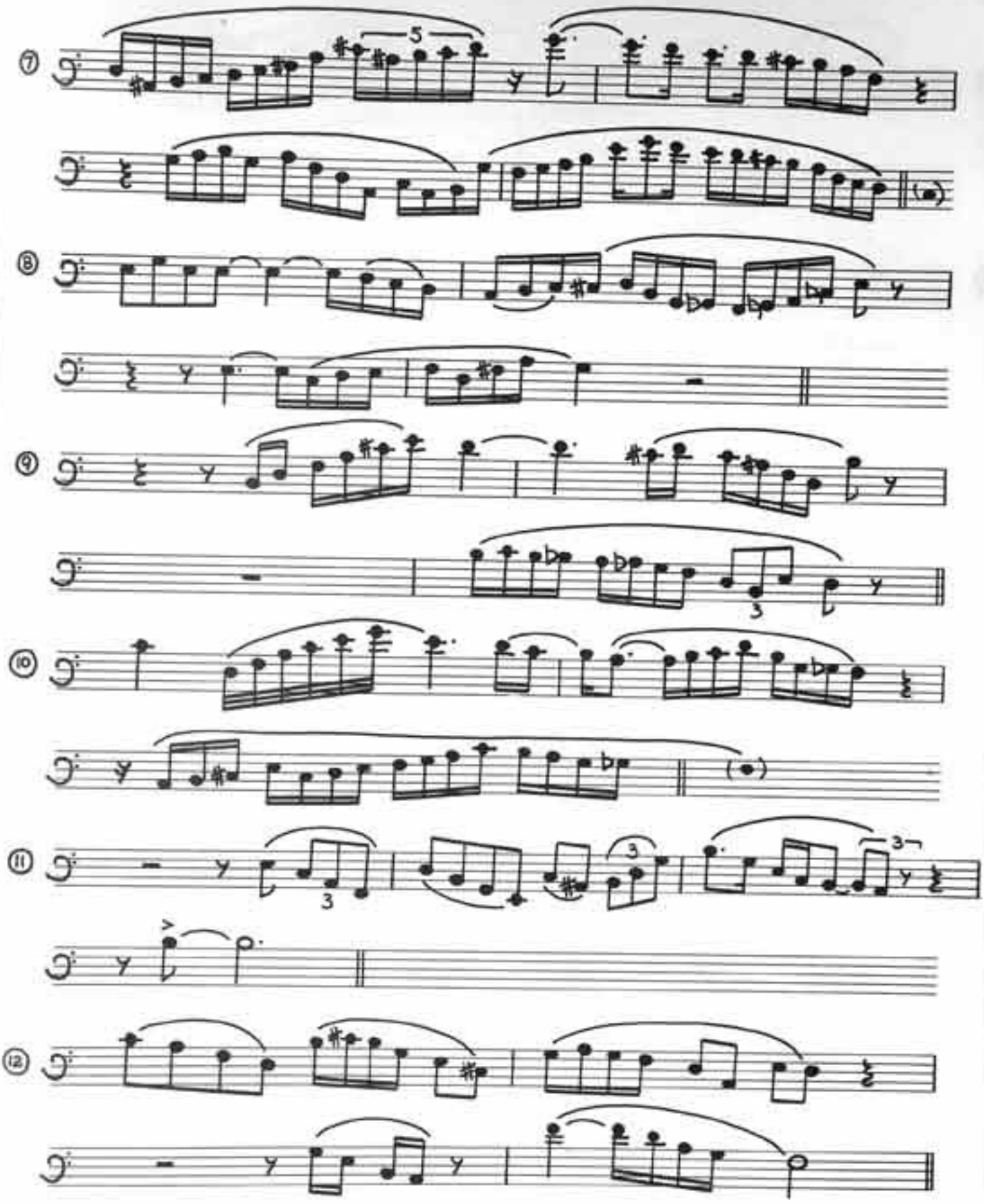


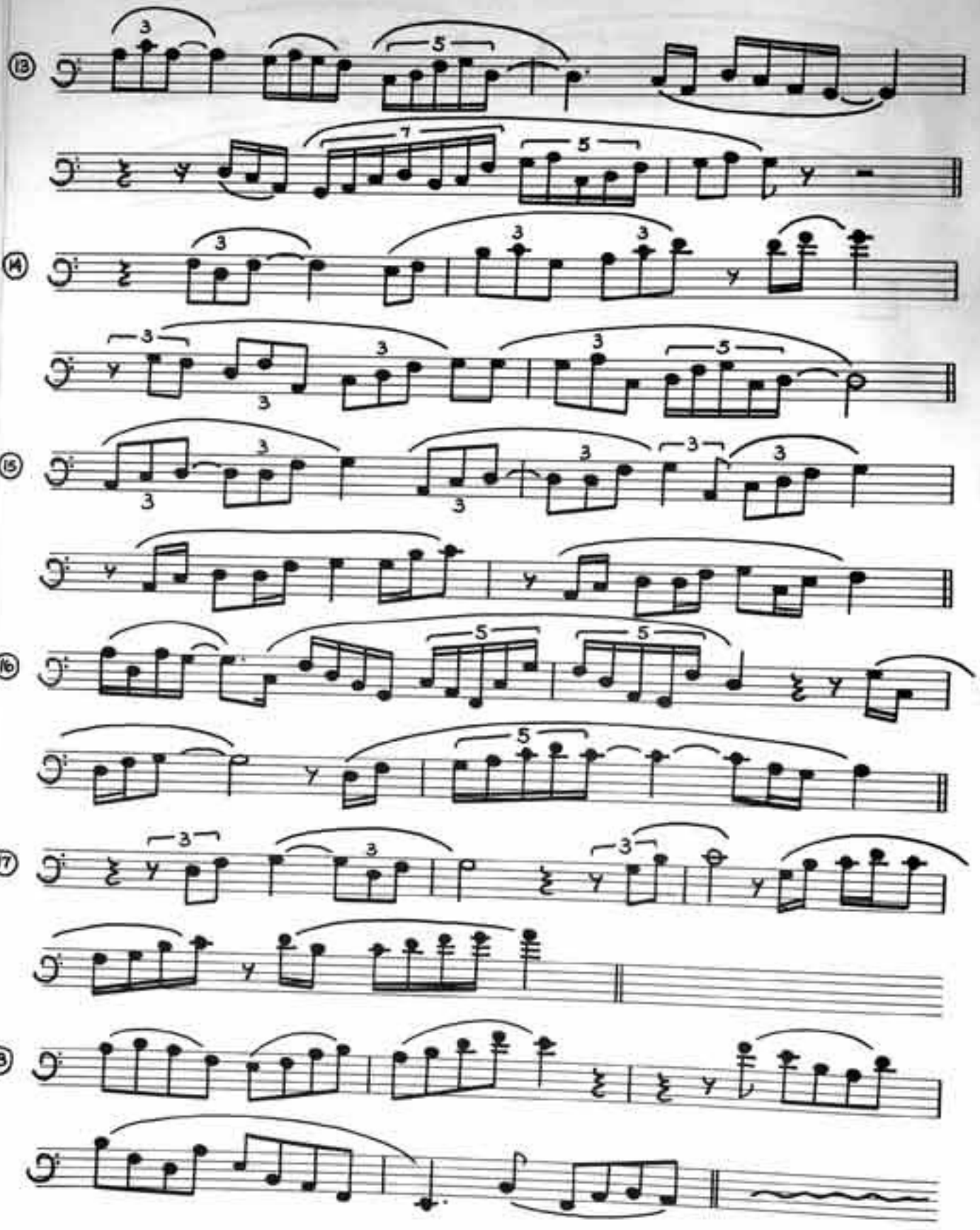


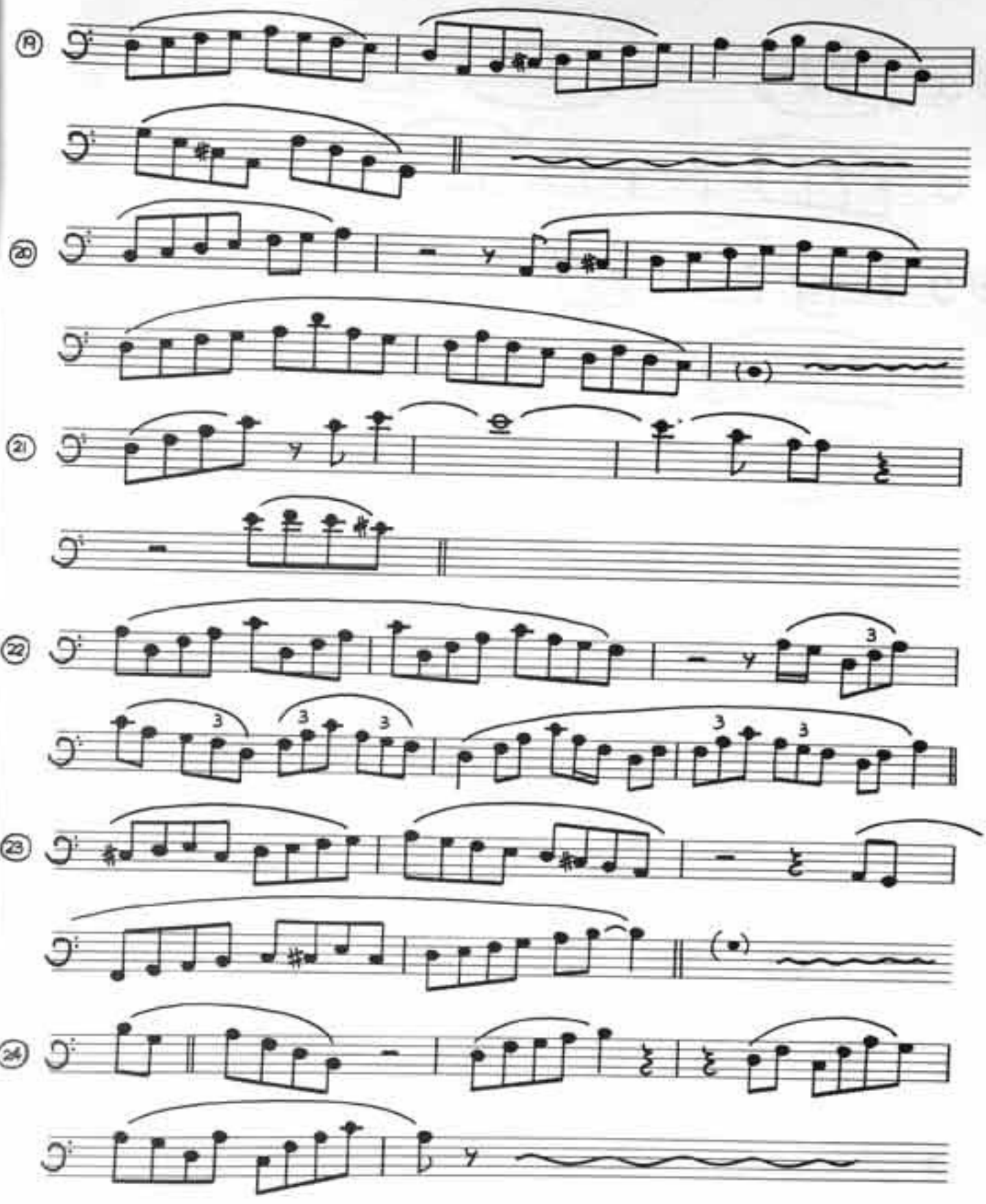


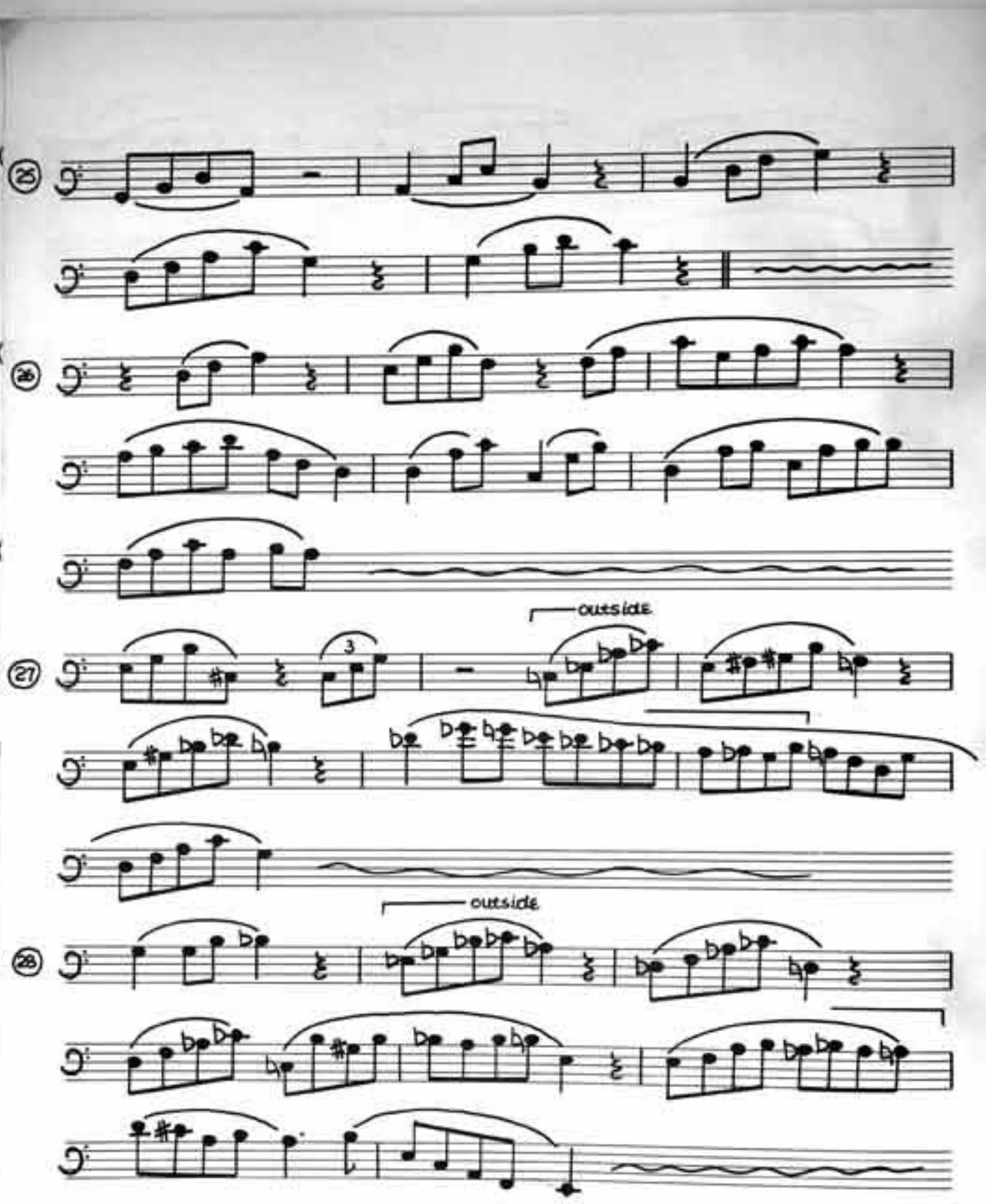
Additional Dorian Modal Patterns

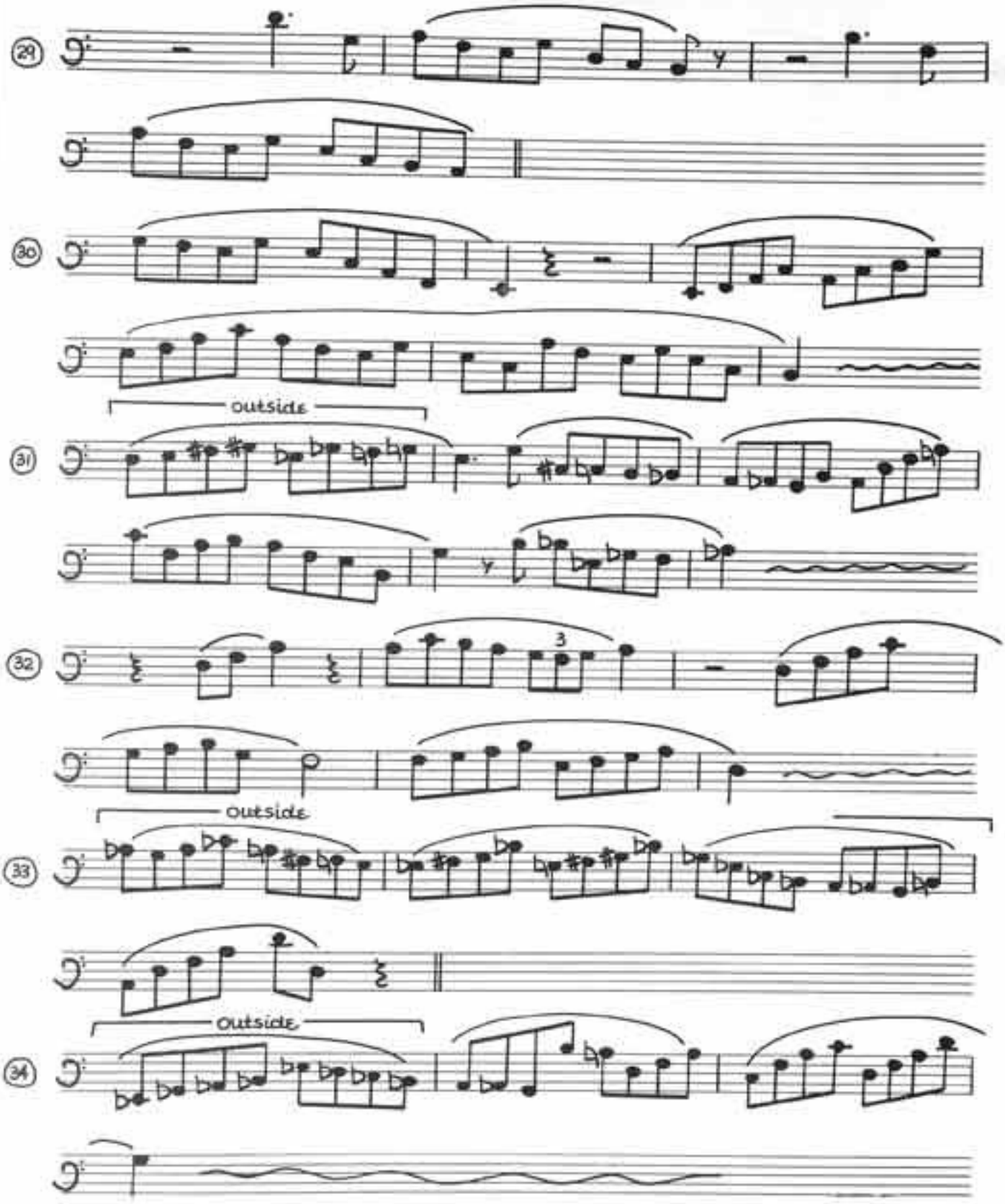


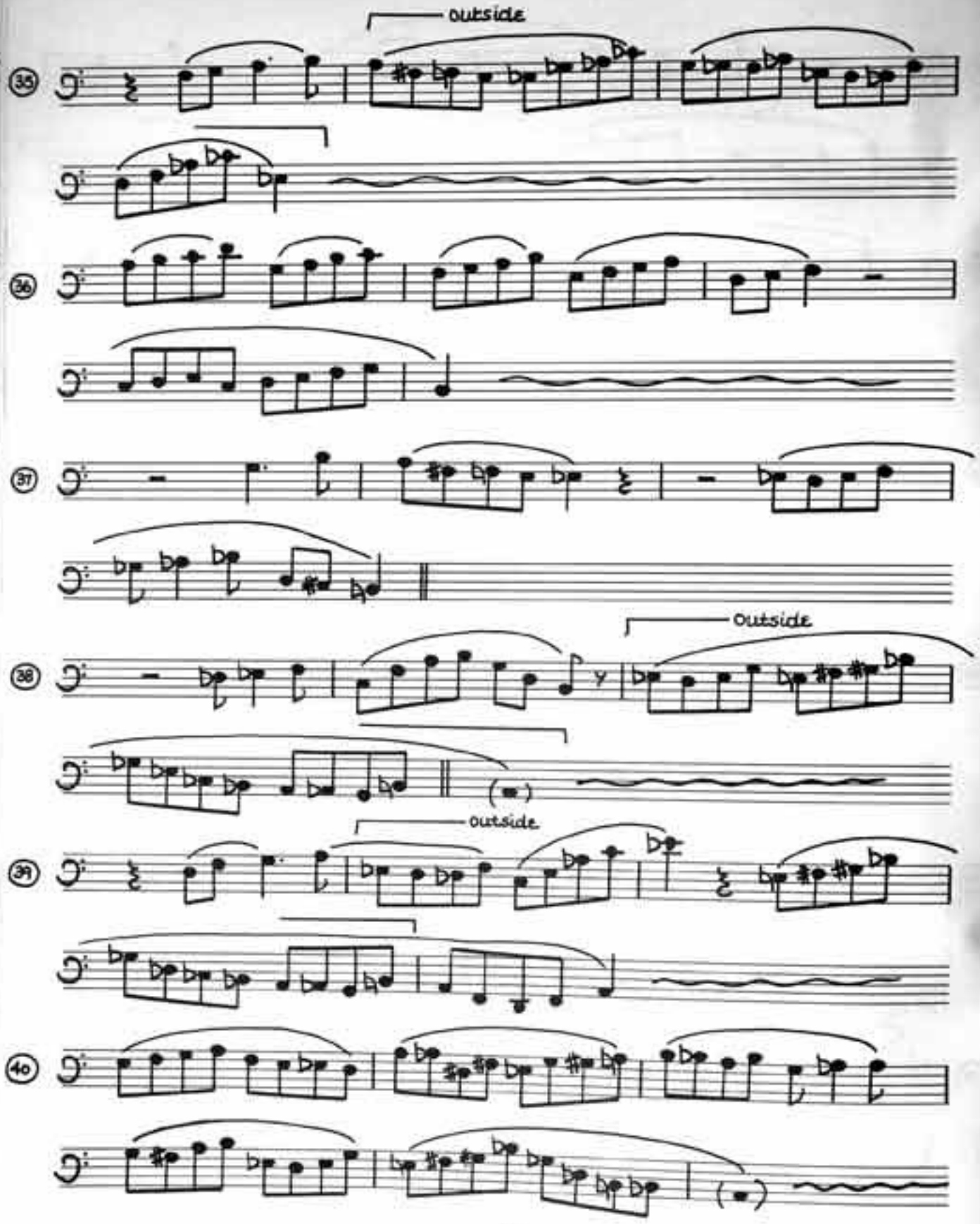


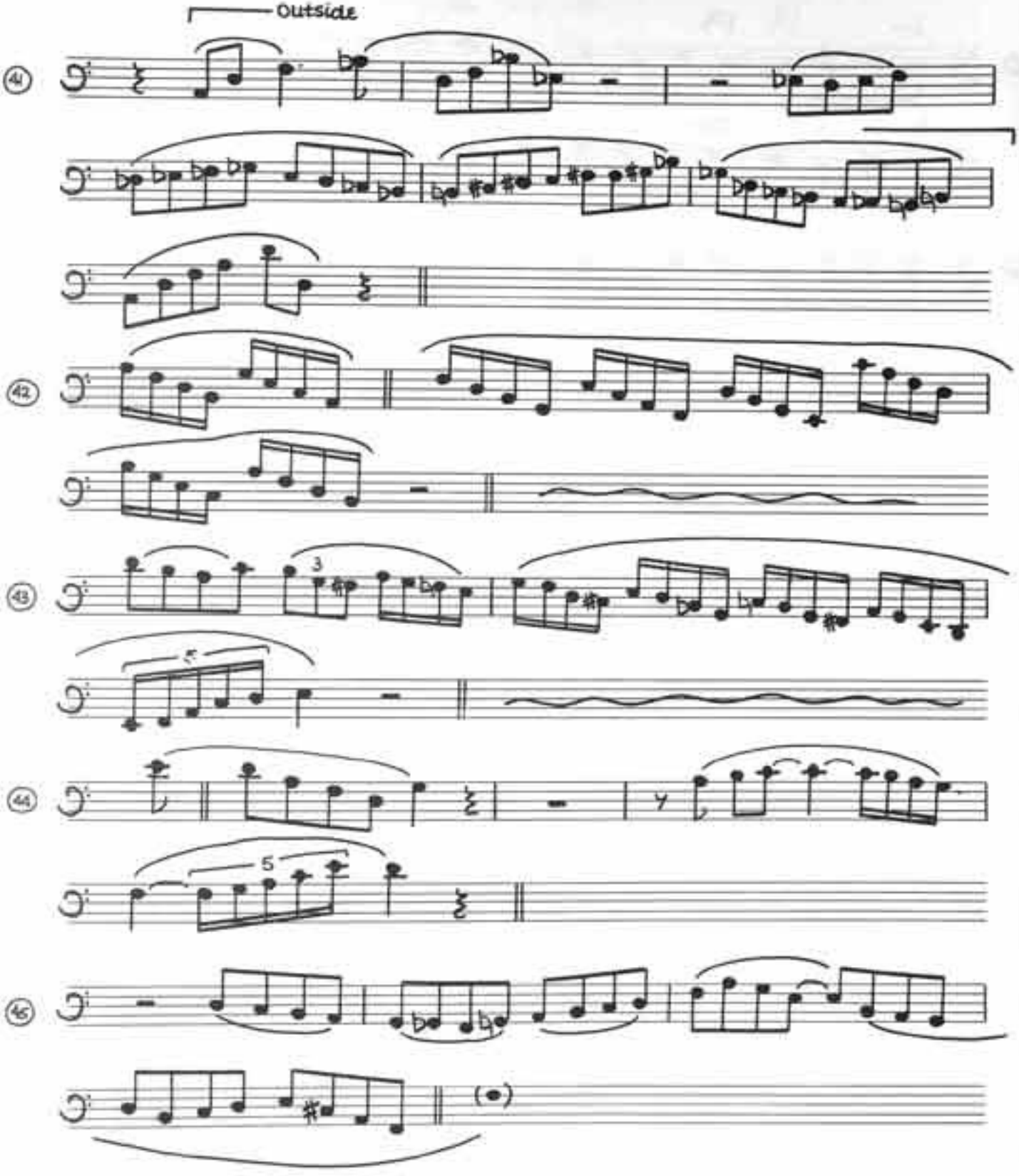



R
20
21
22
23
24

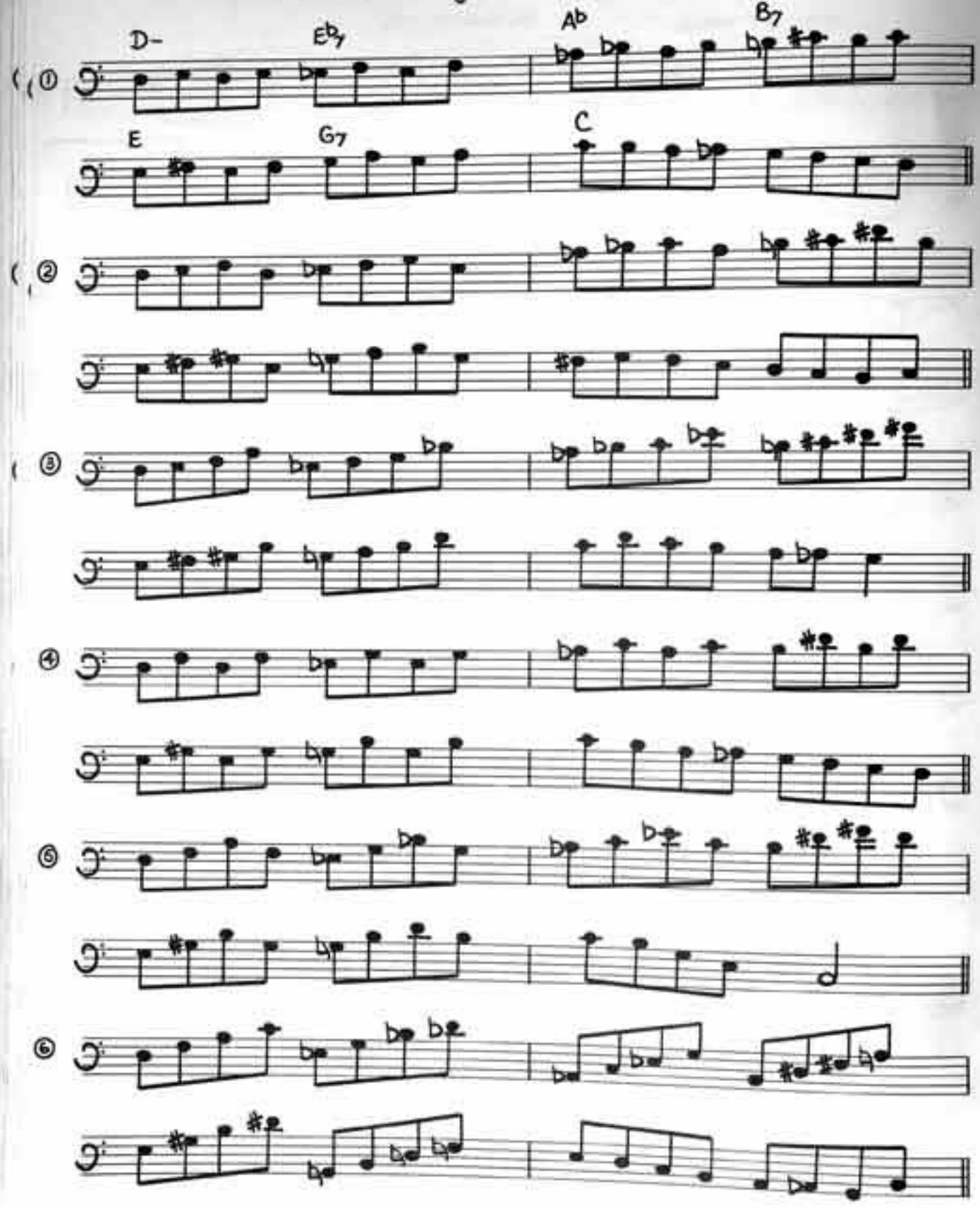

25
26
outside
27
3
outside
28

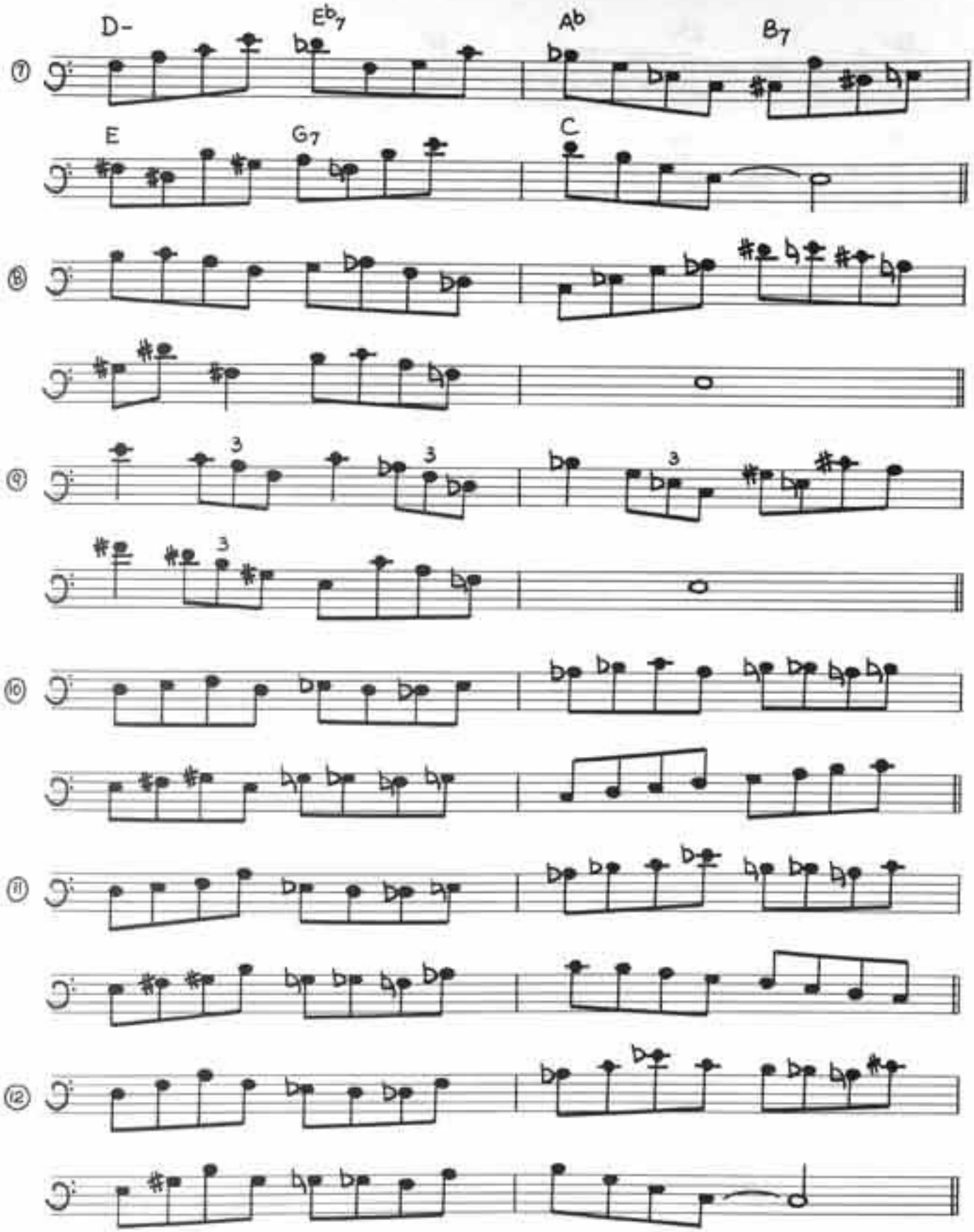

29
30
outside
31
32
3
outside
33
outside
34

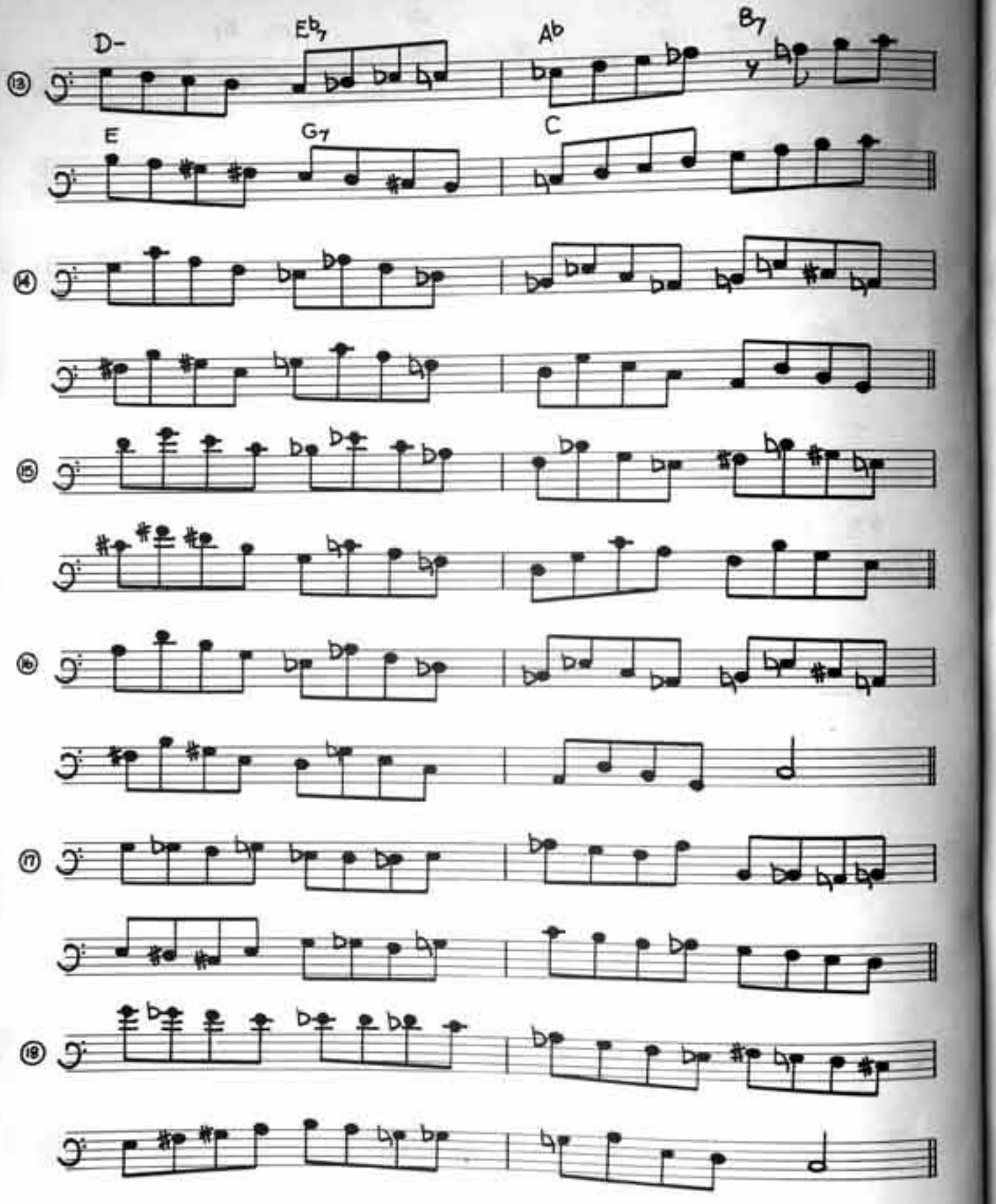

outside
35
36
37
outside
38
outside
39
40

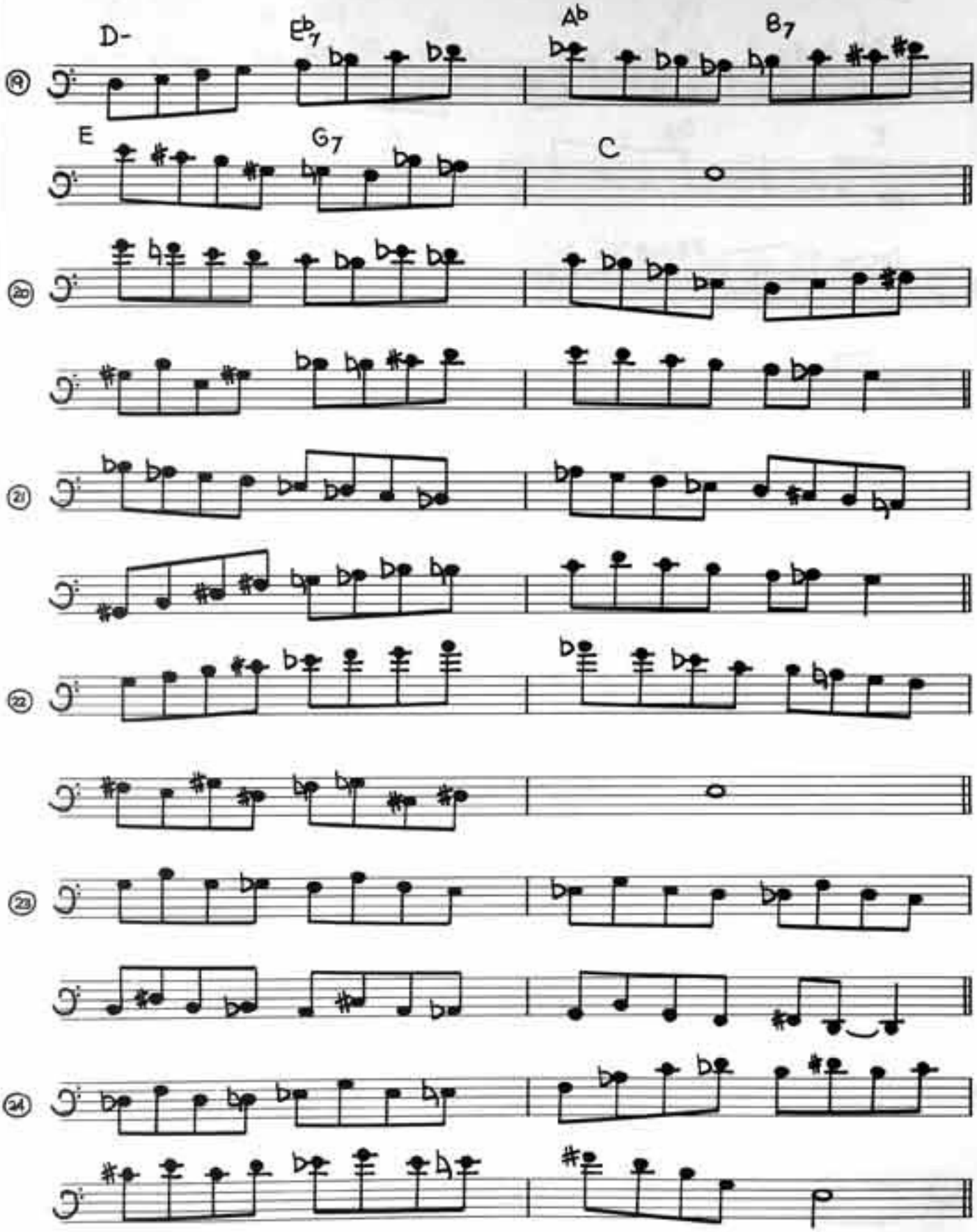

Outside
41
42
43
3
44
5
45

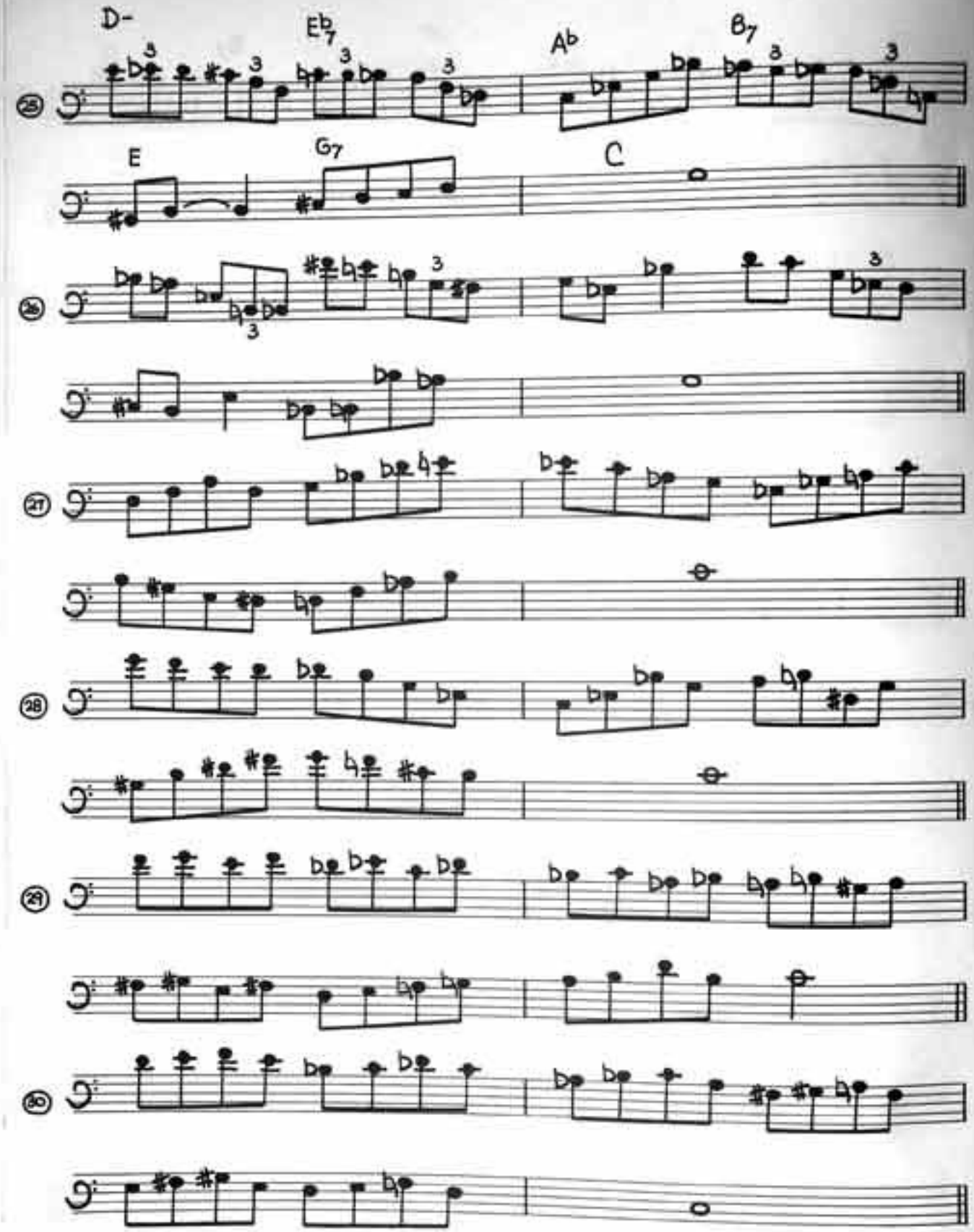
Coltrane Changes : COUNTDOWN changes

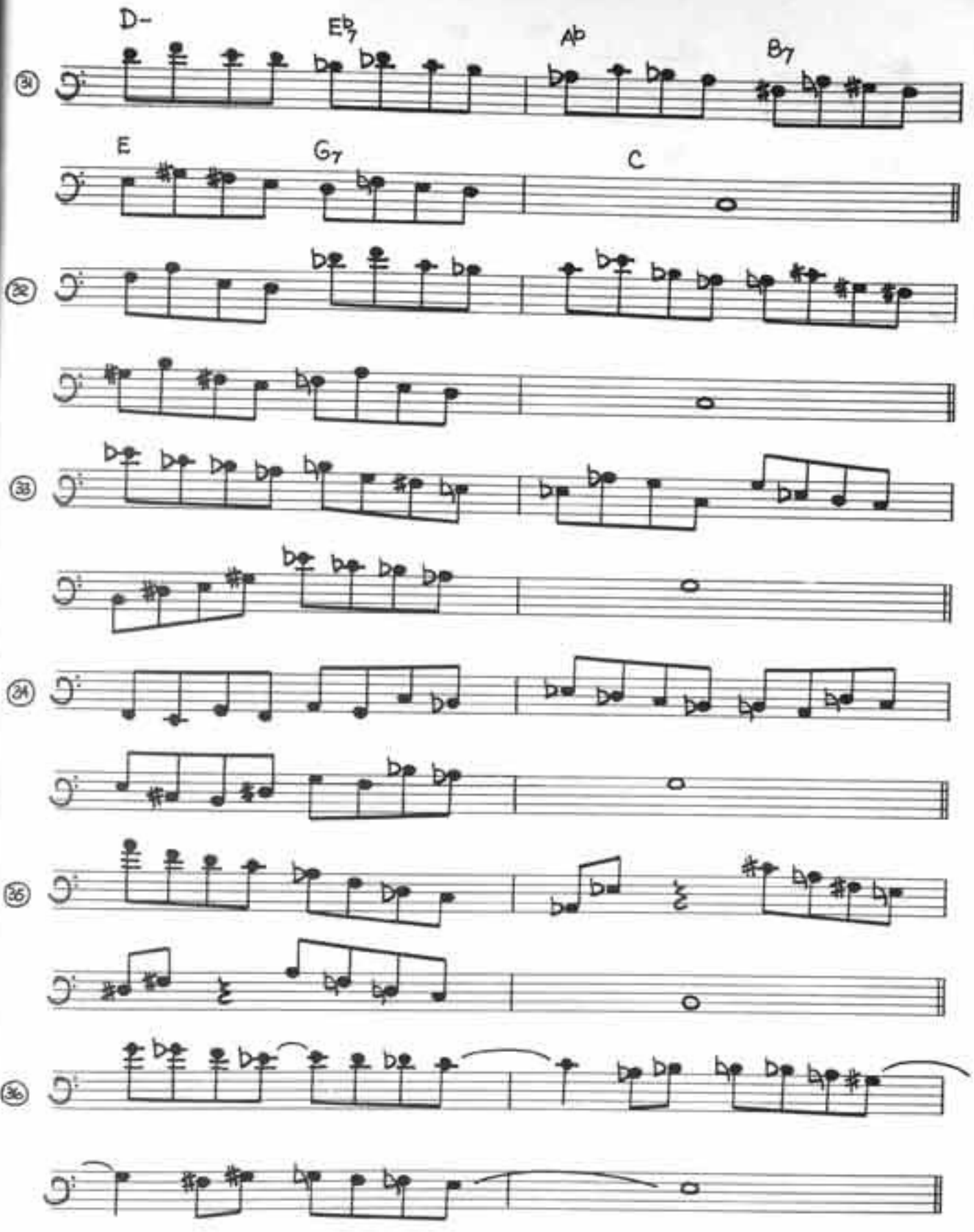


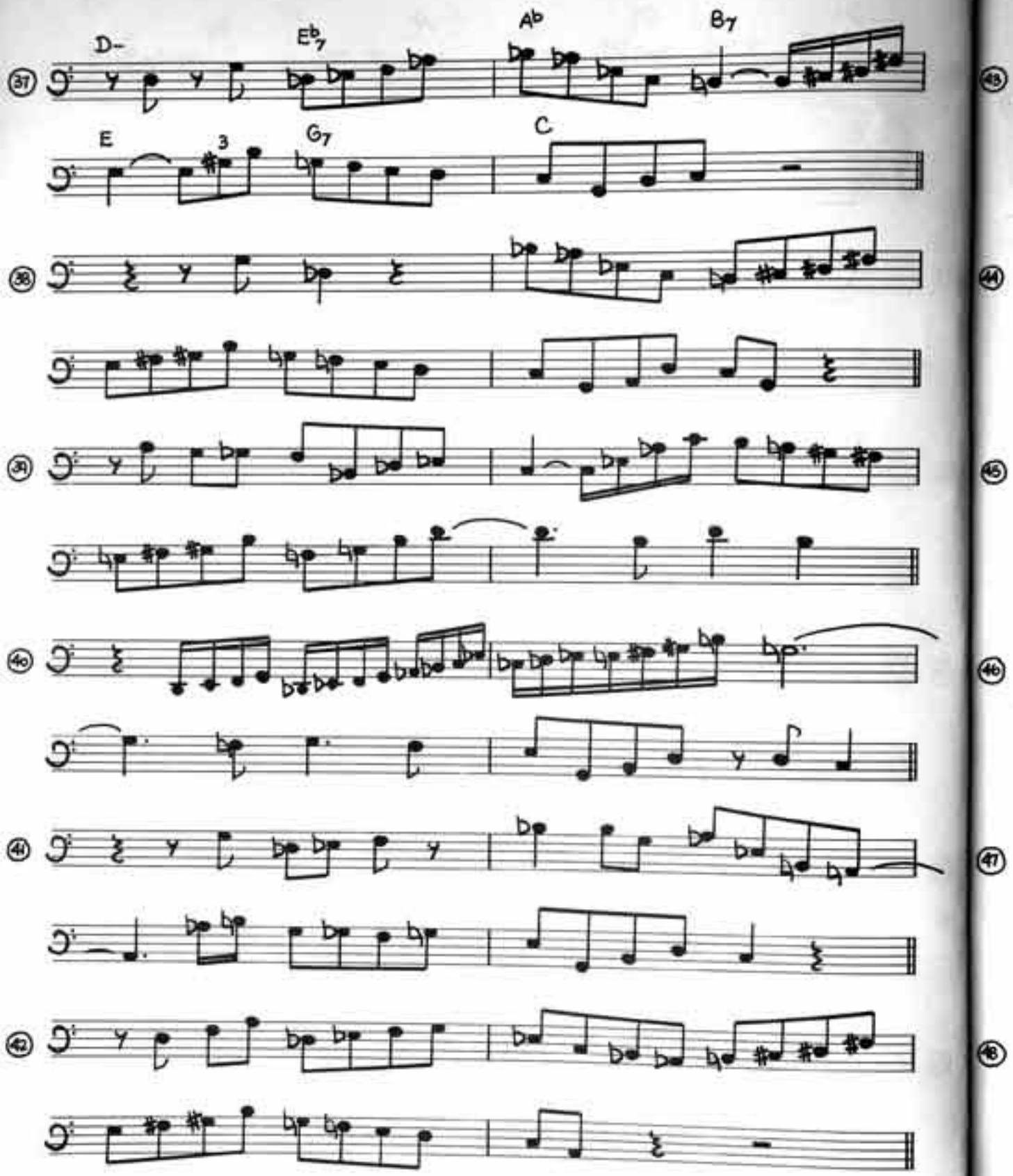

D-
Eb7
Ab
B7
E
G7
C
3
3
3
3

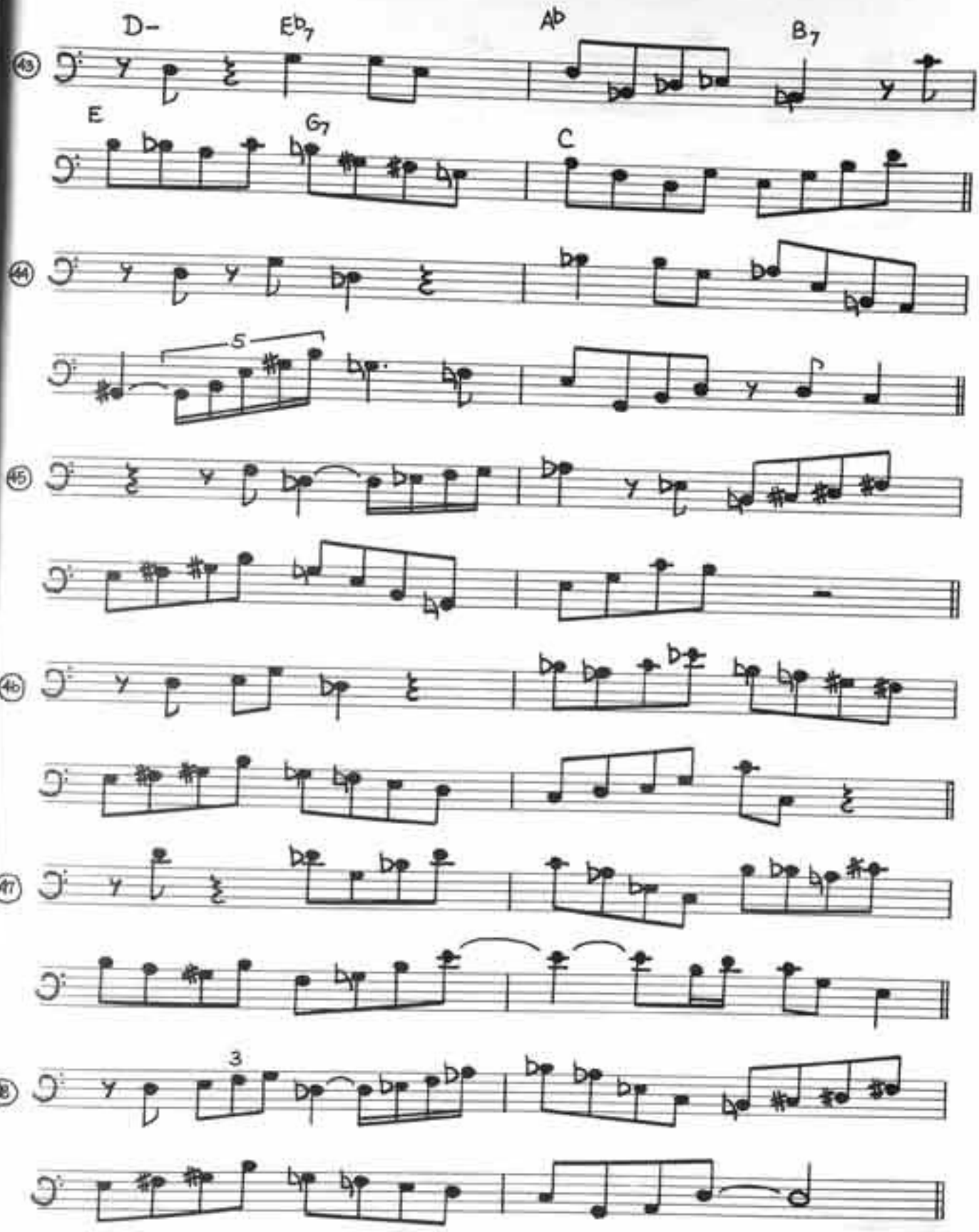

D-
Eb7
Ab
B7
E
G7
C

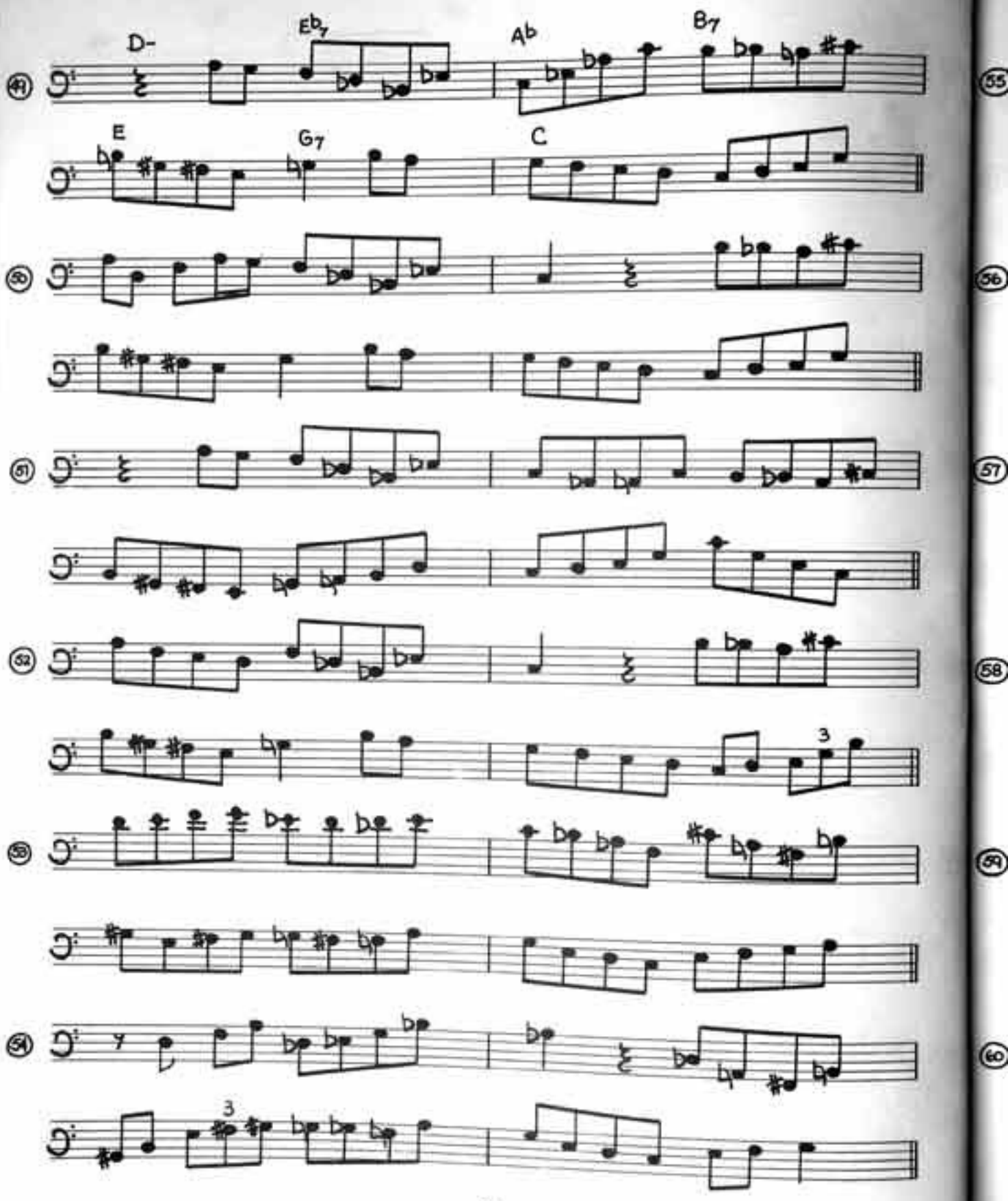

D-
Eb7
Ab
B7
E
G7
C

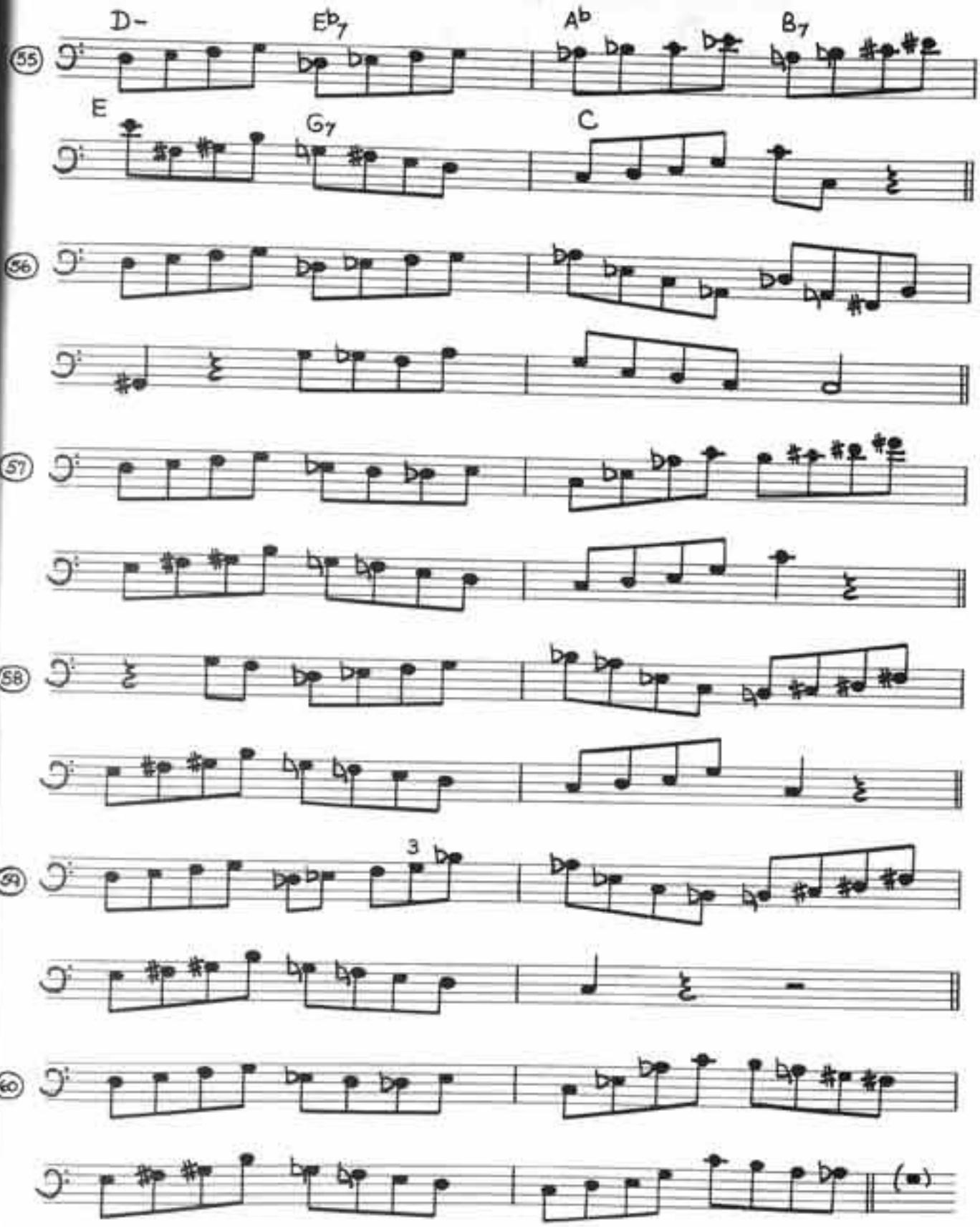

D-
Eb7
Ab
B7
E
G7
C
25
26
27
28
29
30


D-
Eb7
Ab
B7
E
G7
C

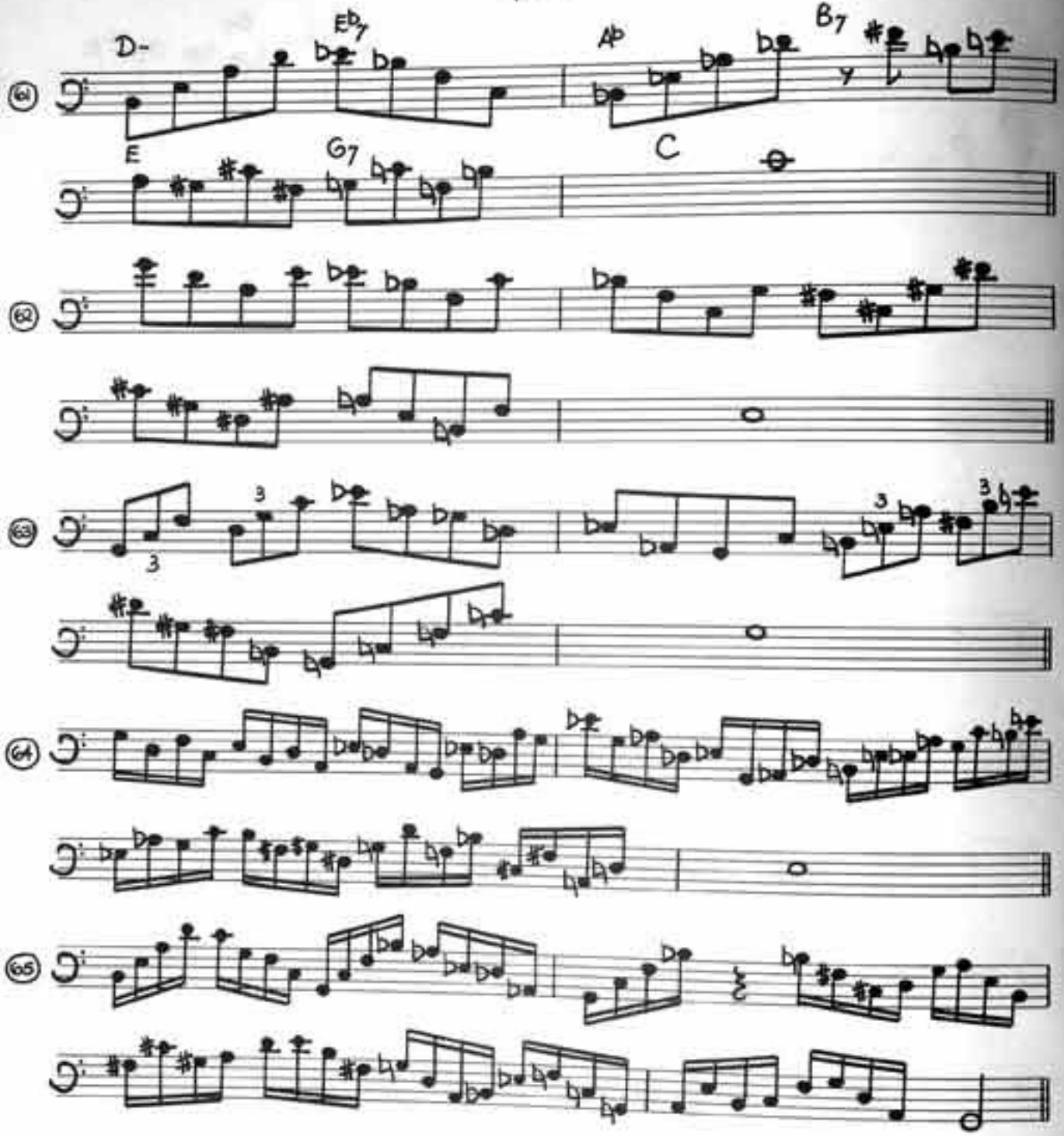

D-
Eb7
Ab
B7
E
3
G7
C
37
38
39
40
41
42
43
44
45
46
47
48


D-
Eb7
Ab
B7
43
E
G7
C
44
5
45
46
47
3
48

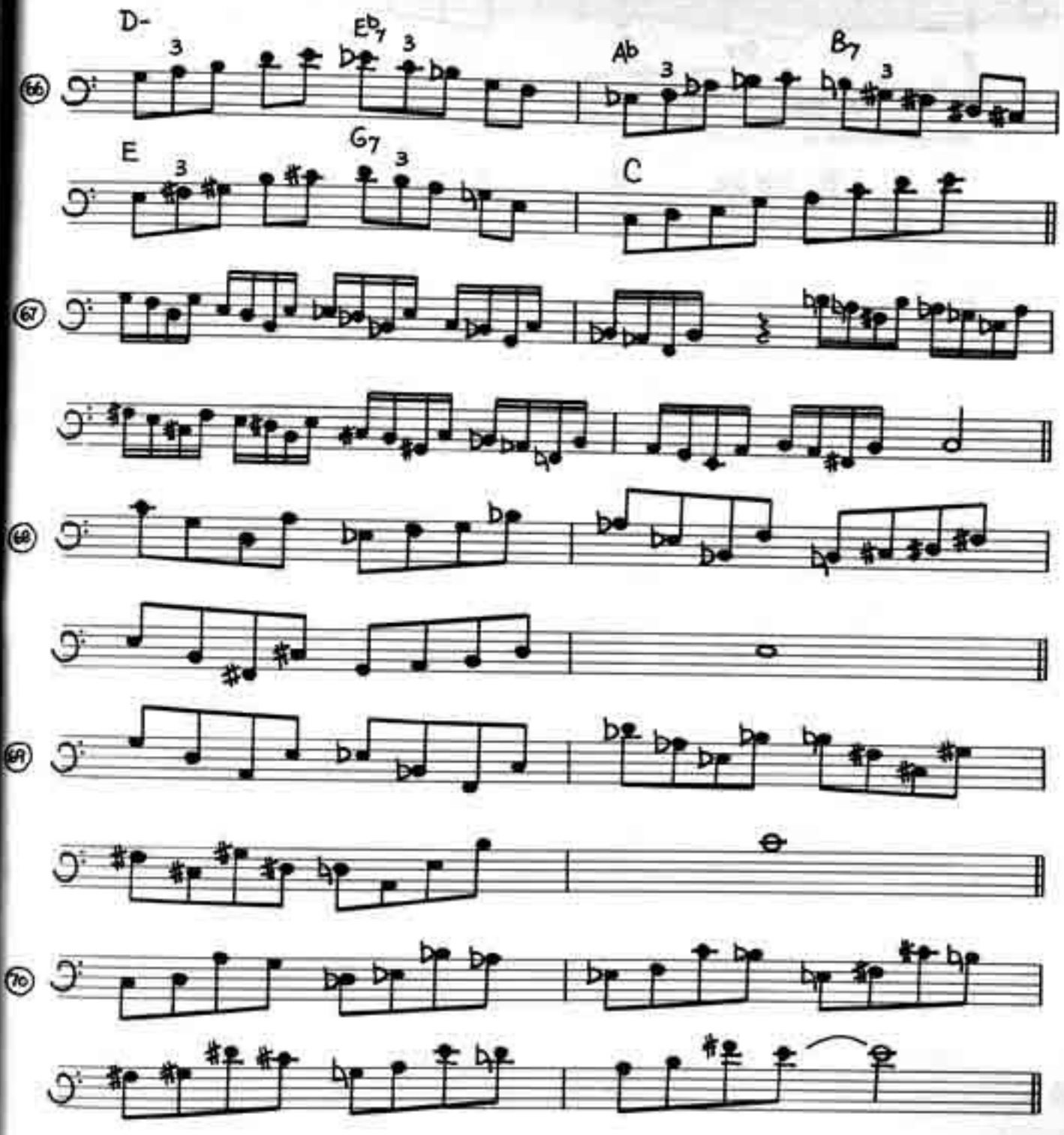

D-
Eb7
Ab
B7
E
G7
C
49
55
56
56
51
57
52
58
3
53
59
54
60
3


D-
Eb7
Ab
B7
55
E
G7
C
56
57
58
3
59
60

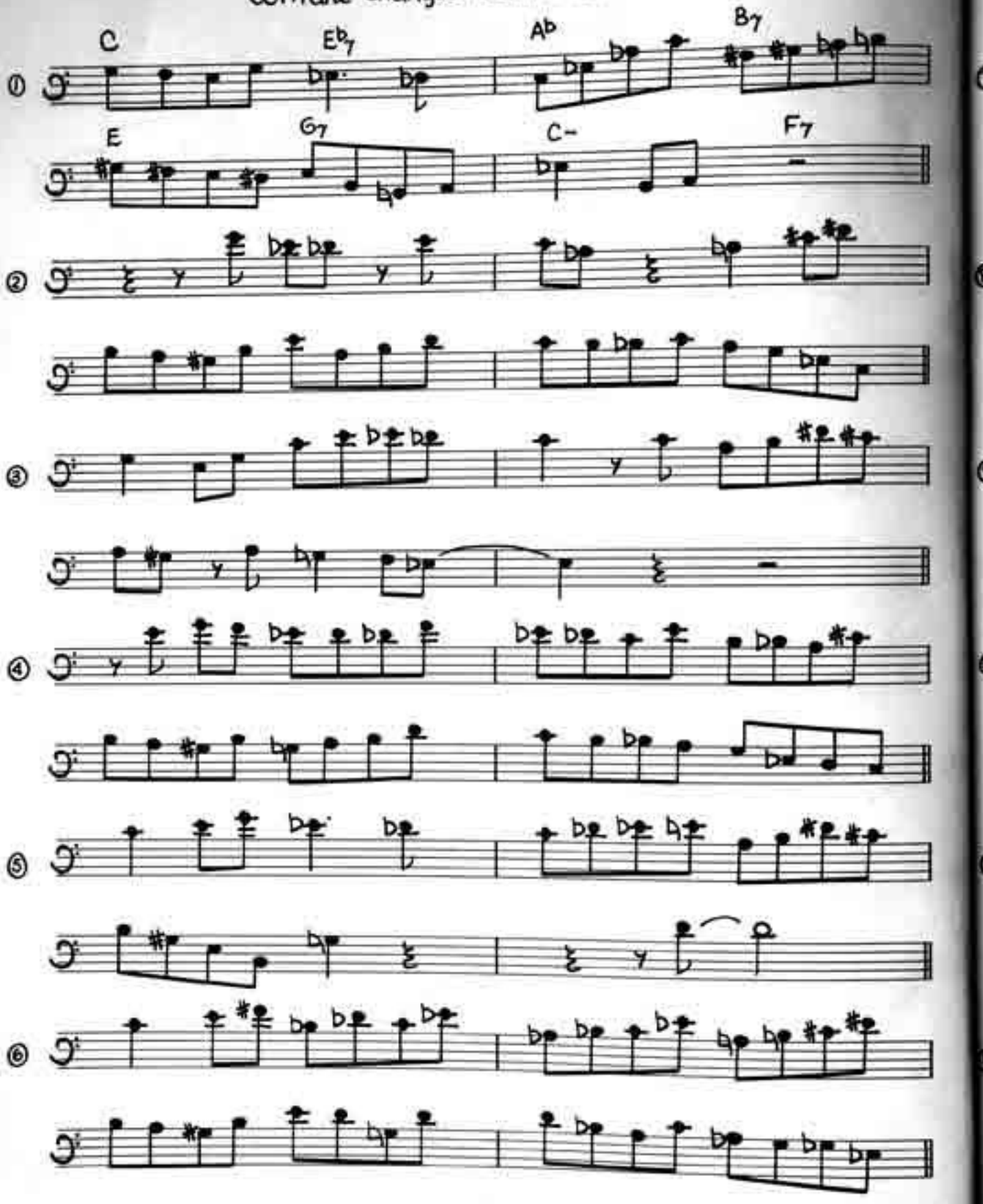
4ths

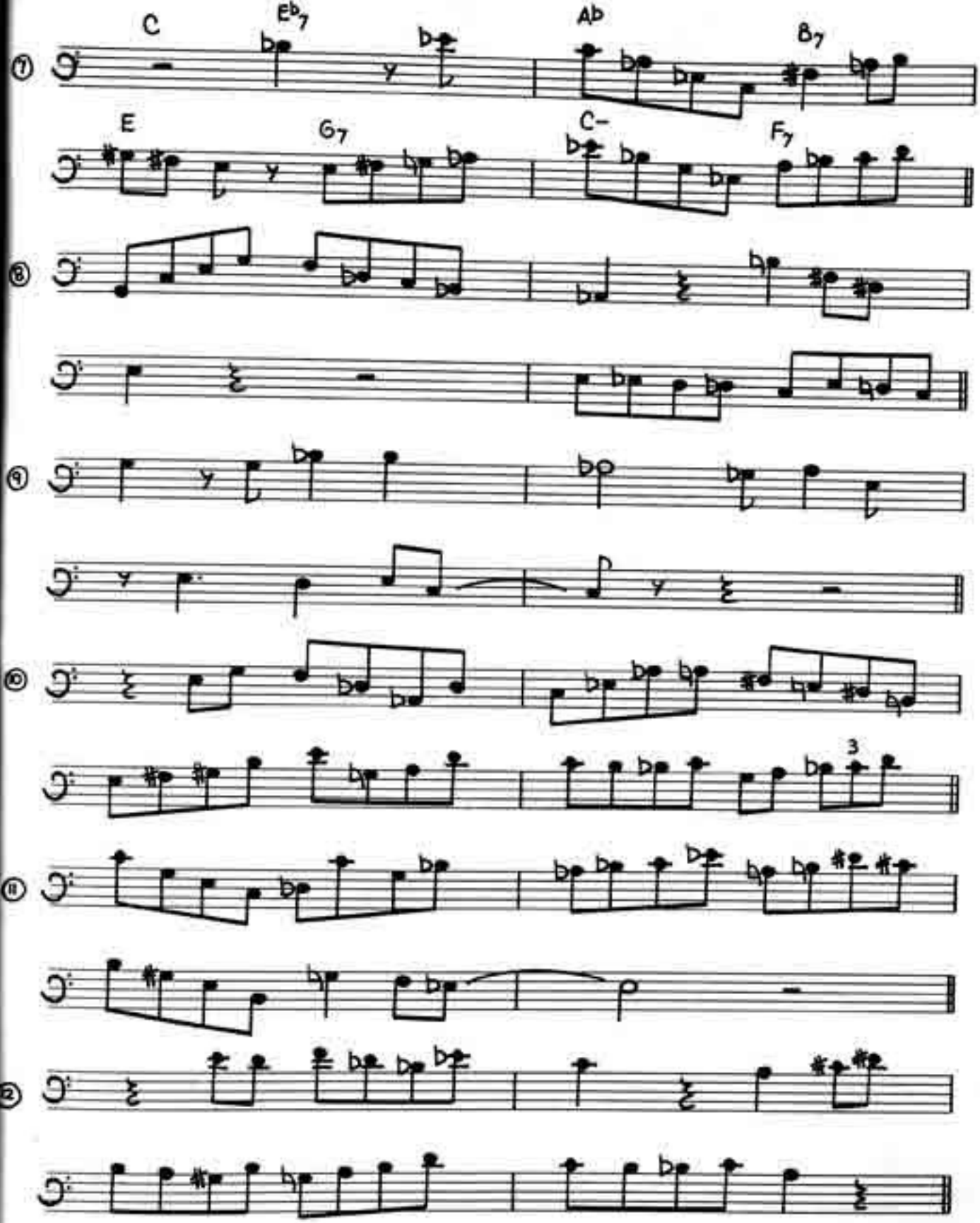


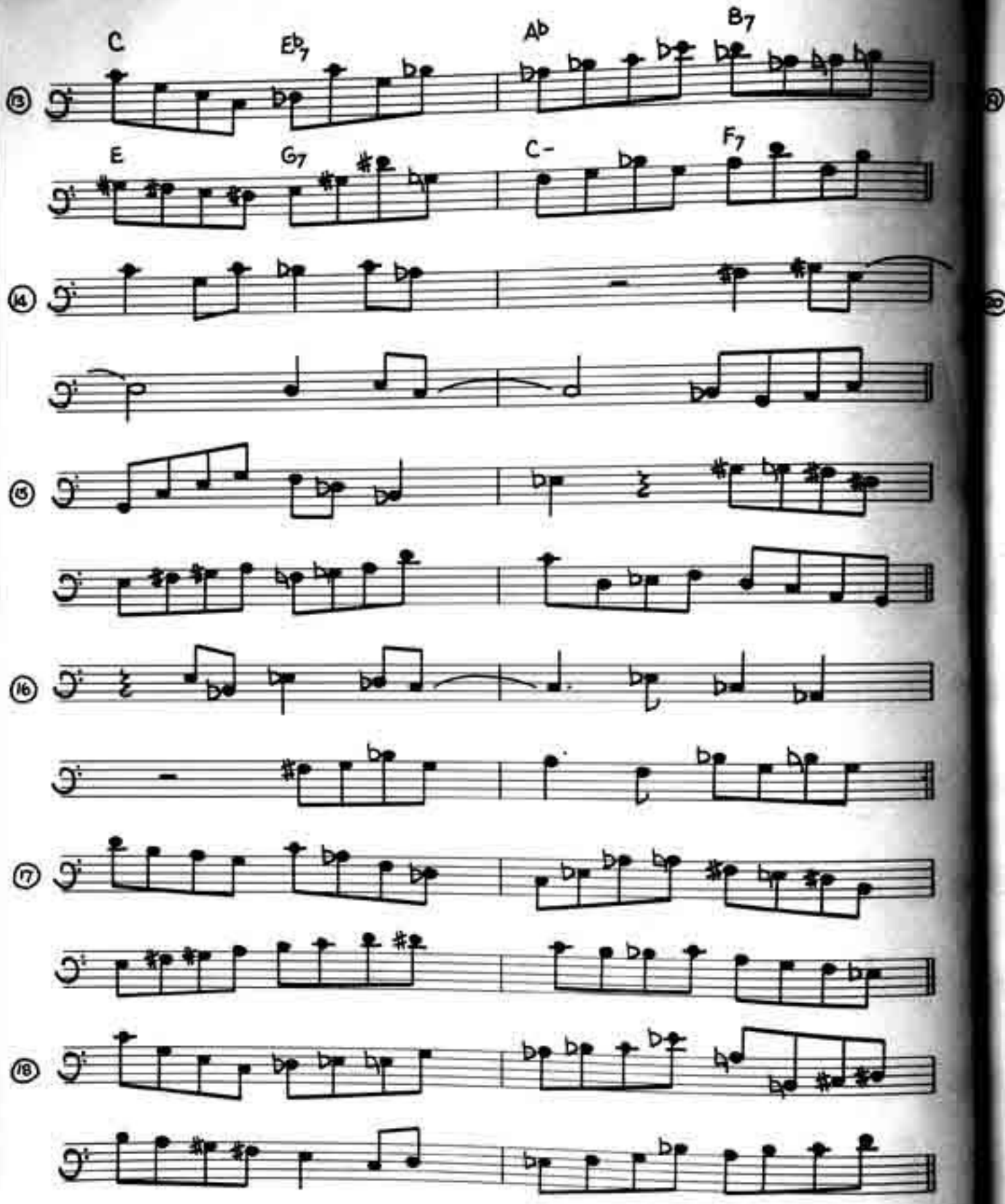
Pentatonics

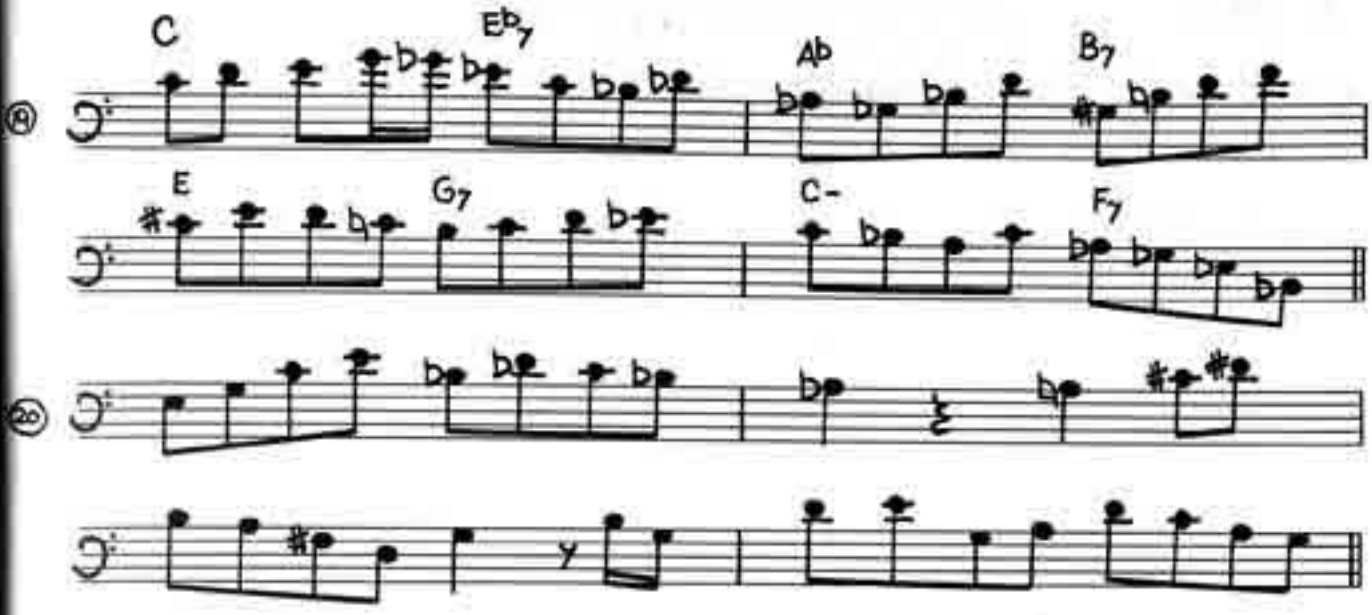


Coltrane Changes: GIANT STEPS changes



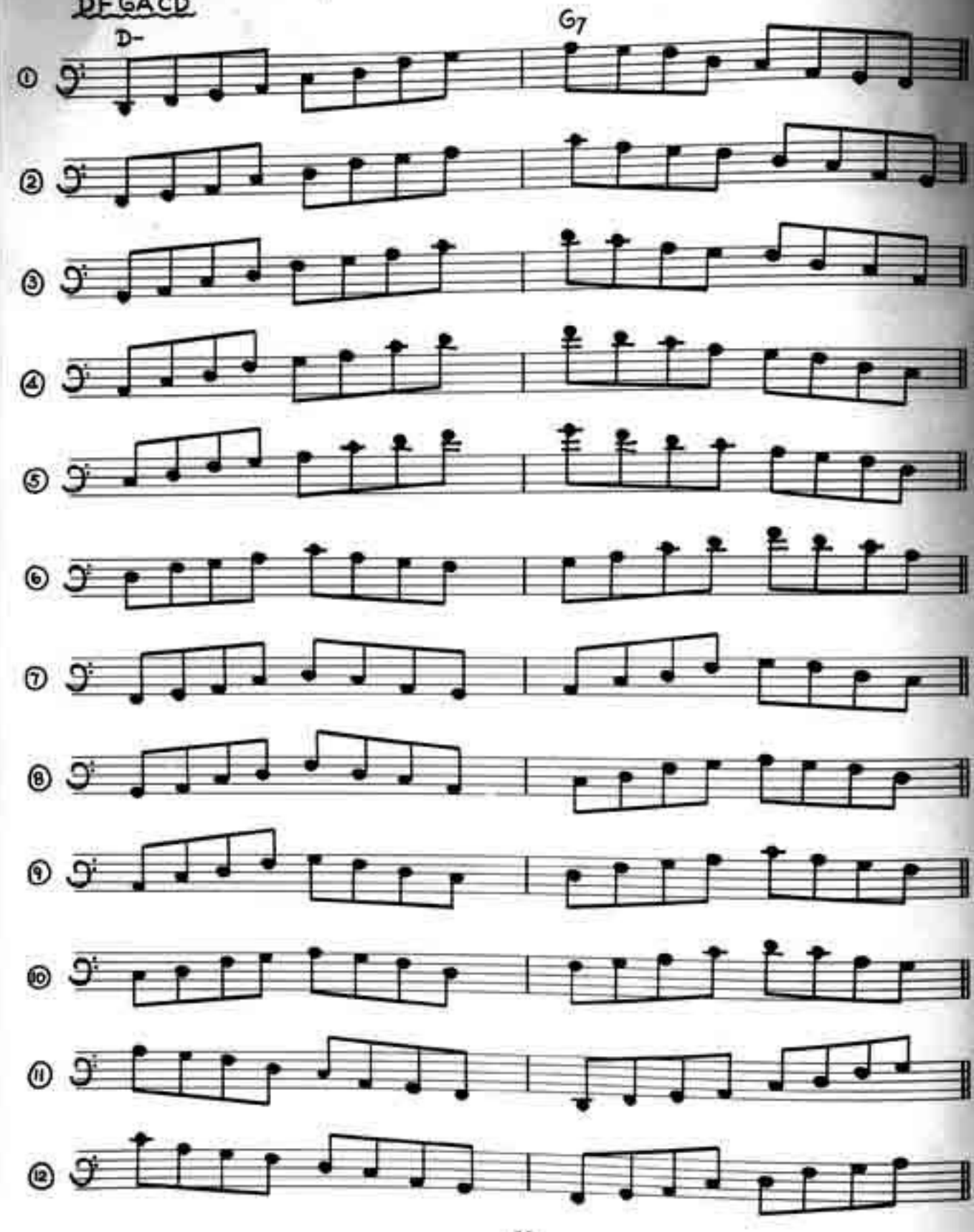

C
Eb7
Ab
B7
E
G7
C-
F7
3


C
Eb7
Ab
B7
E
G7
C-
F7

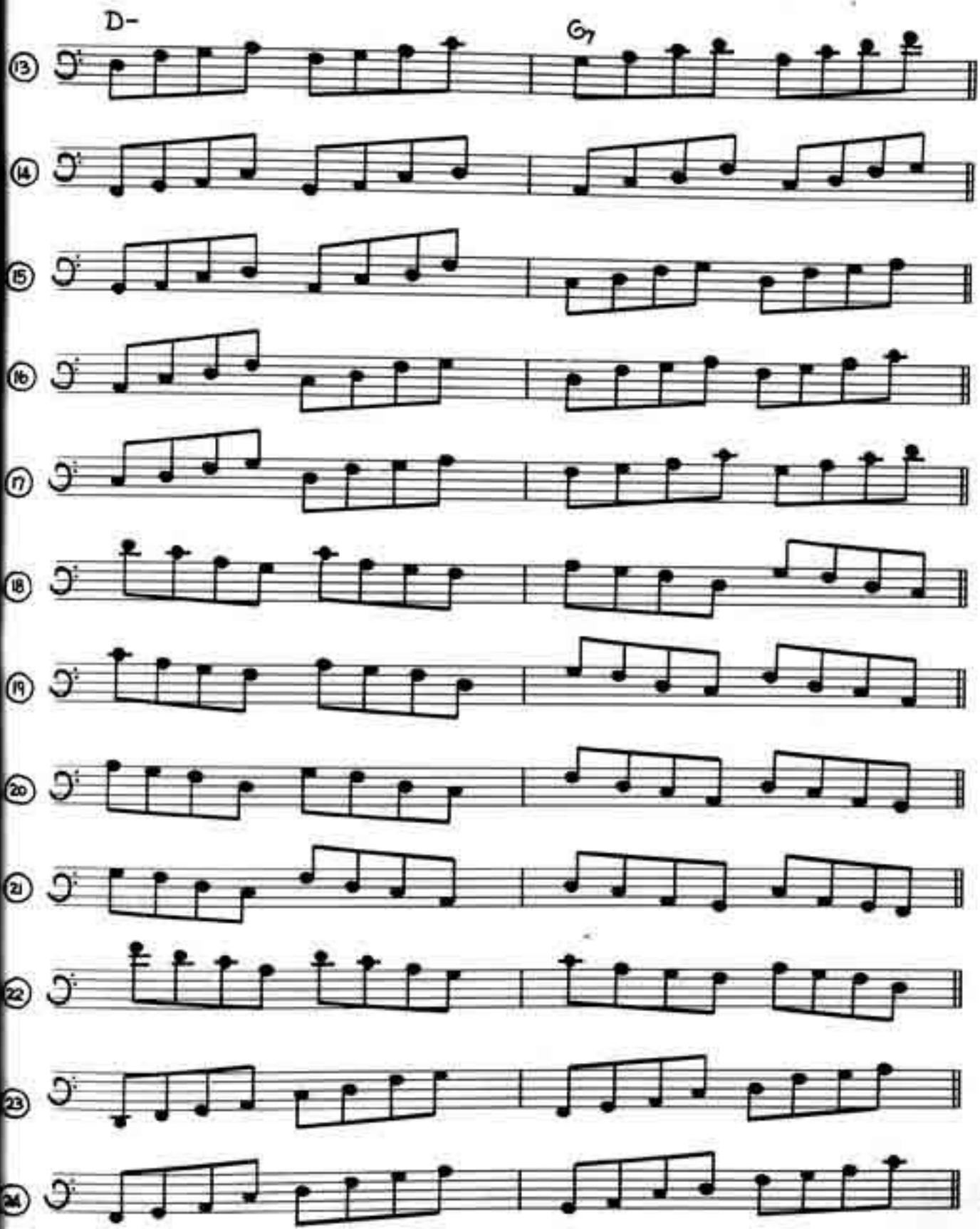

C
Eb7
Ab
B7
E
G7
C-
F7

II V7 Patterns Using Various Pentatonic Scales

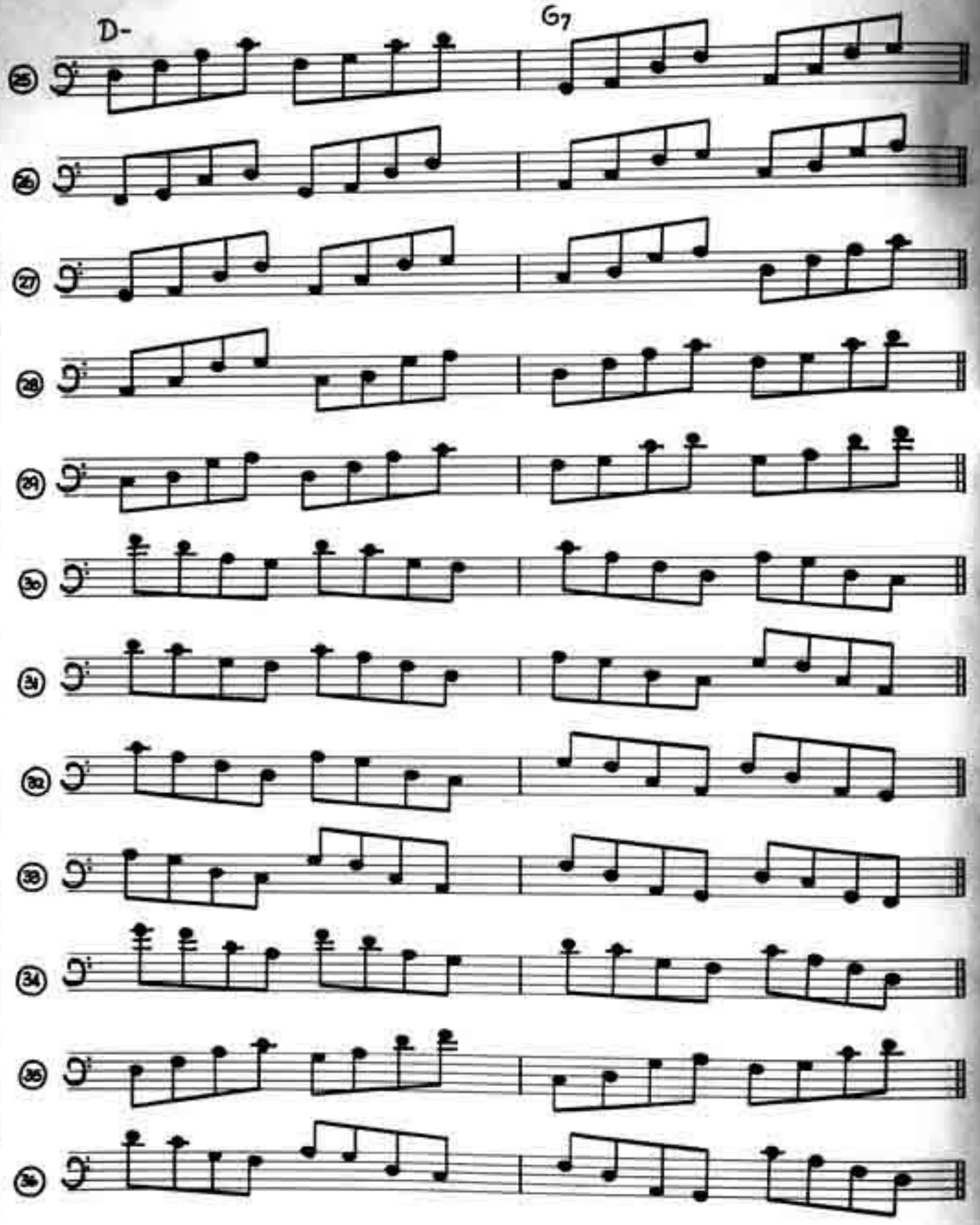
DFGACD



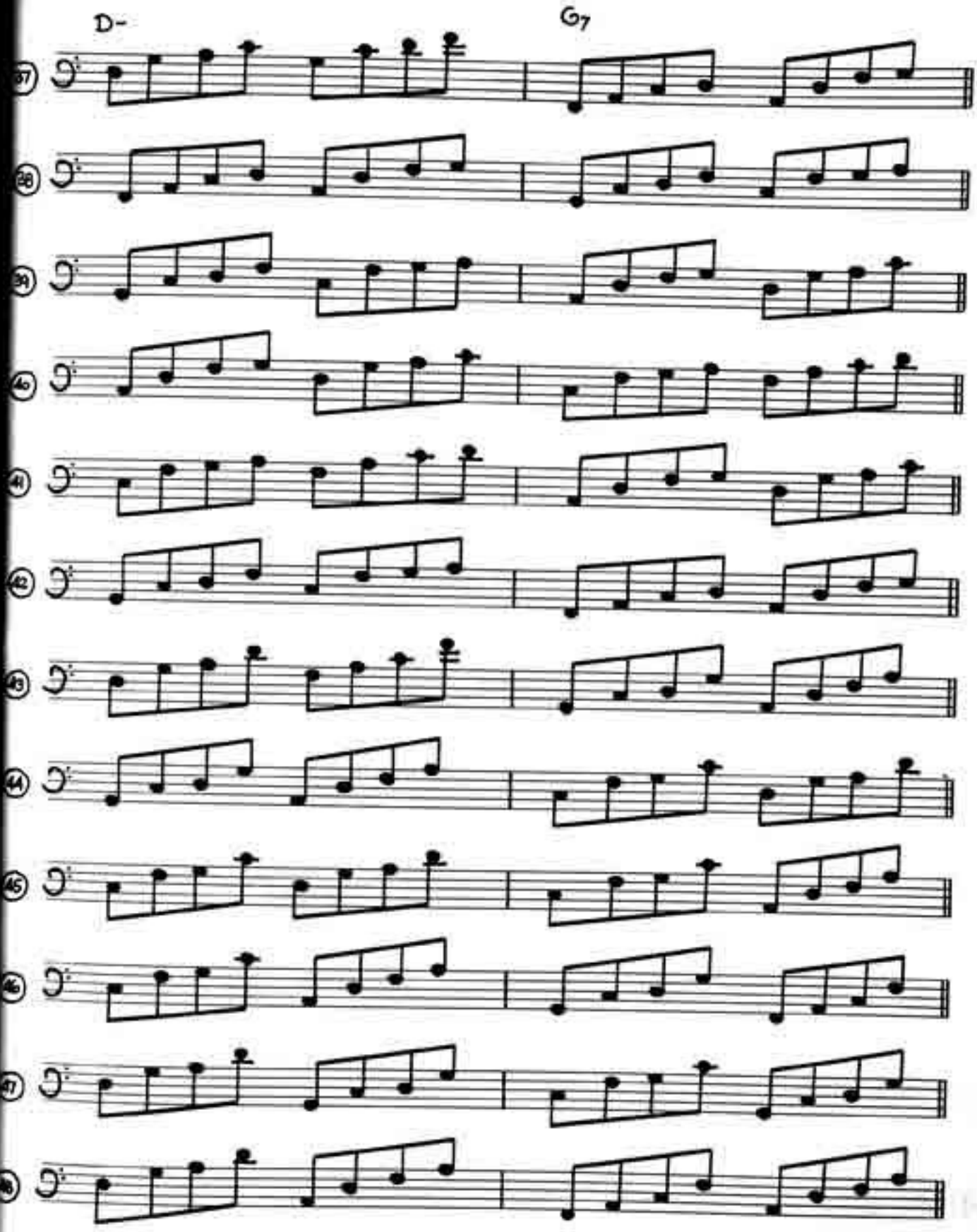
DFGACD



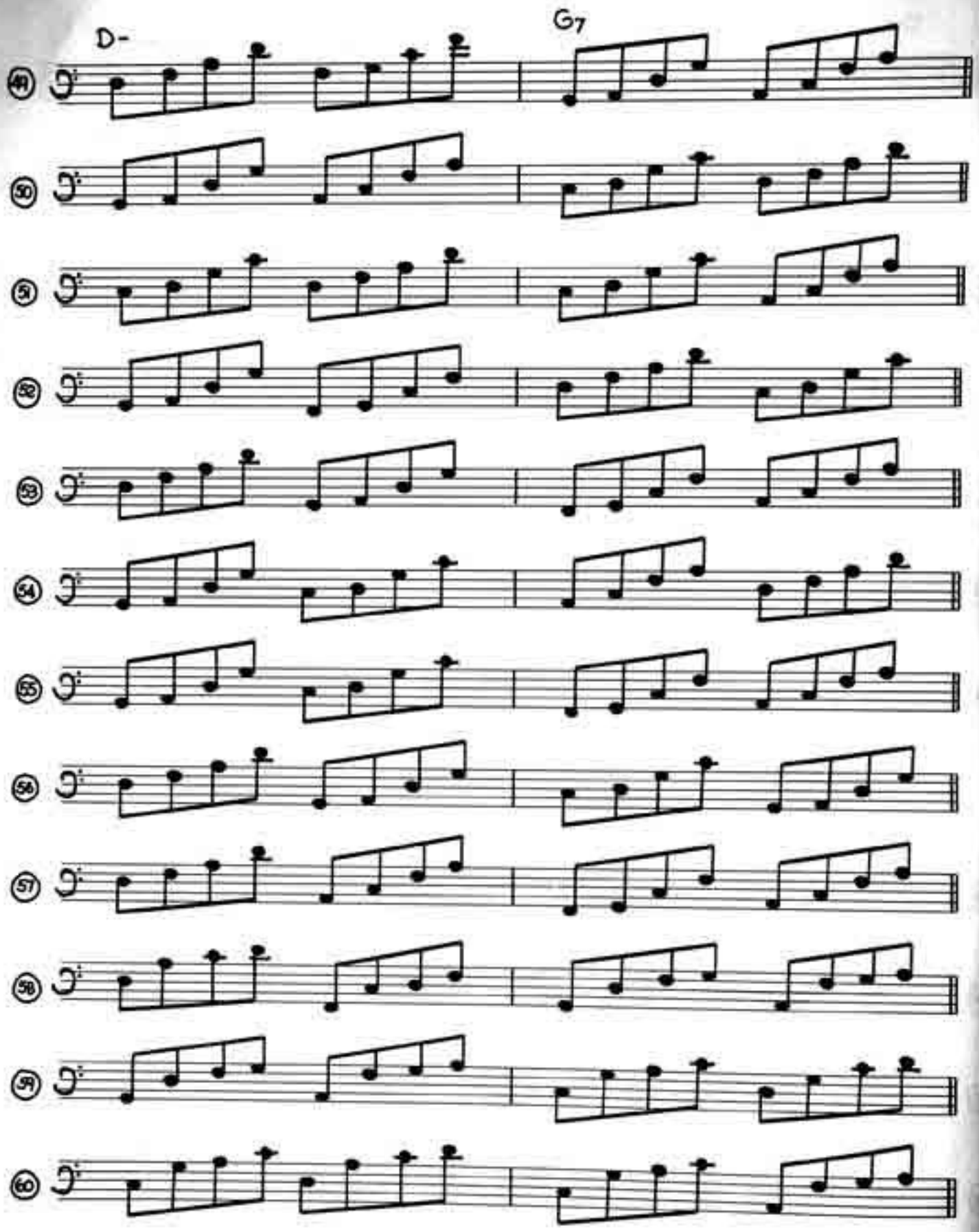
DFGACD



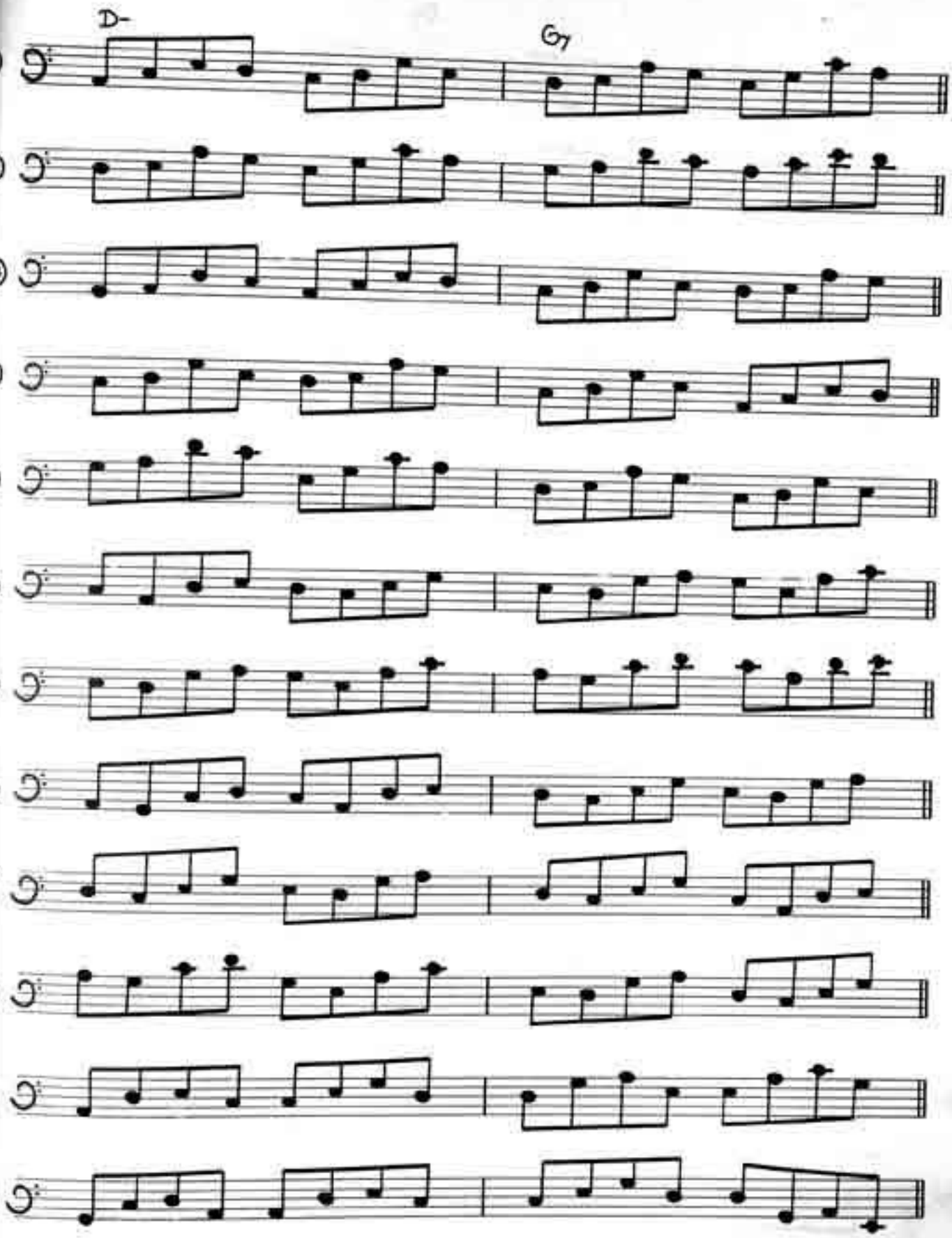
DFGACD



DFGACD



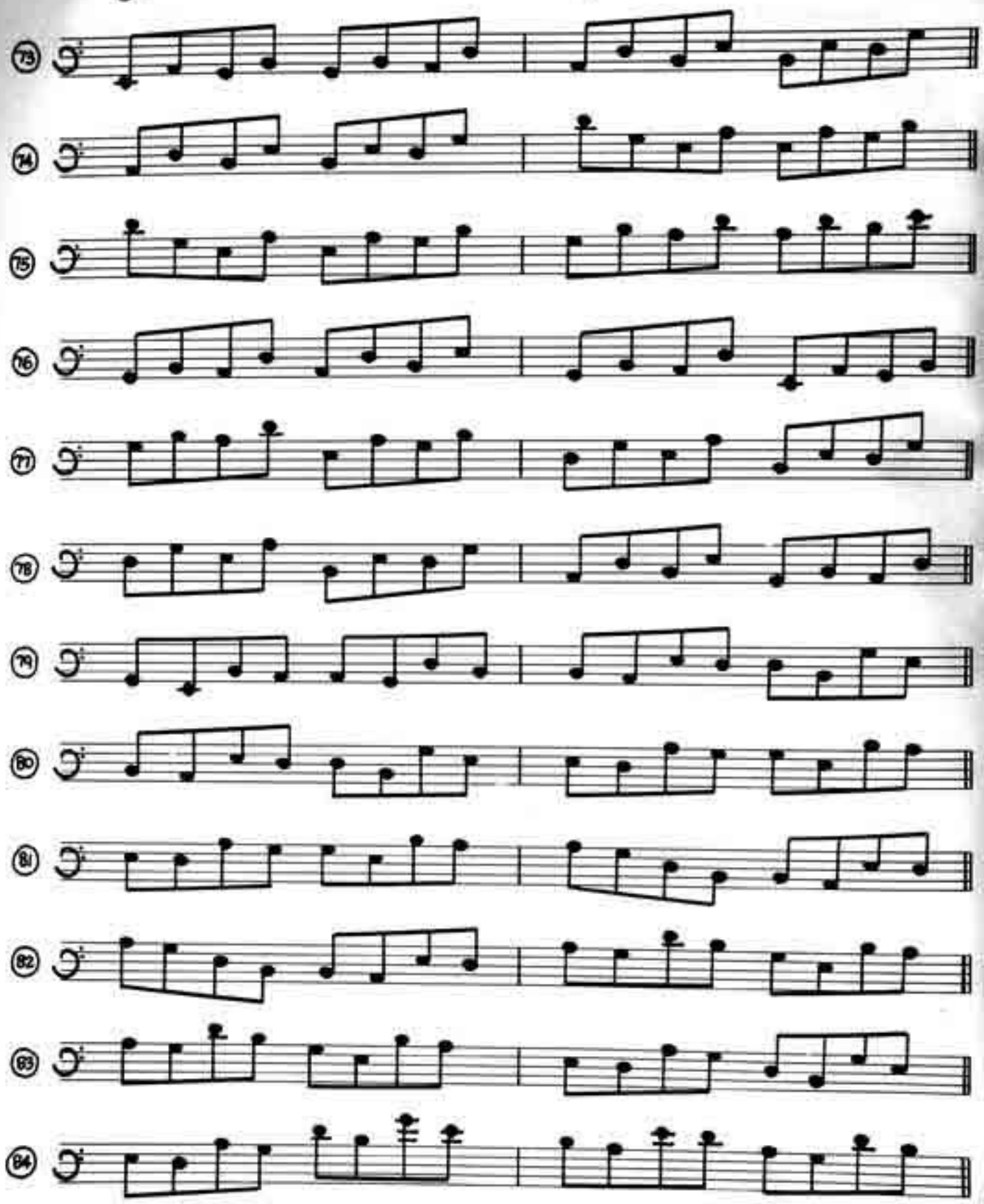
ACDEGA



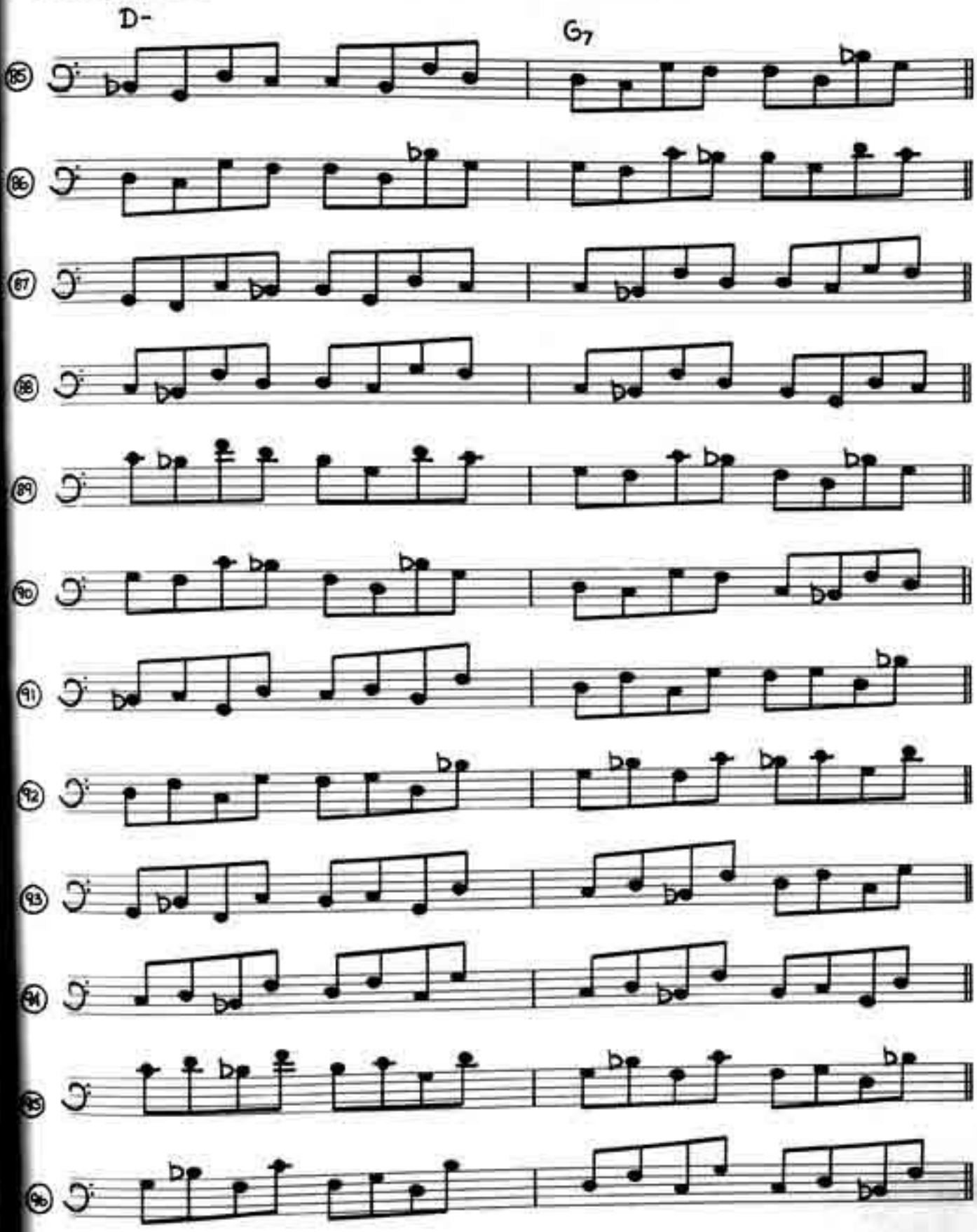
EGABDE

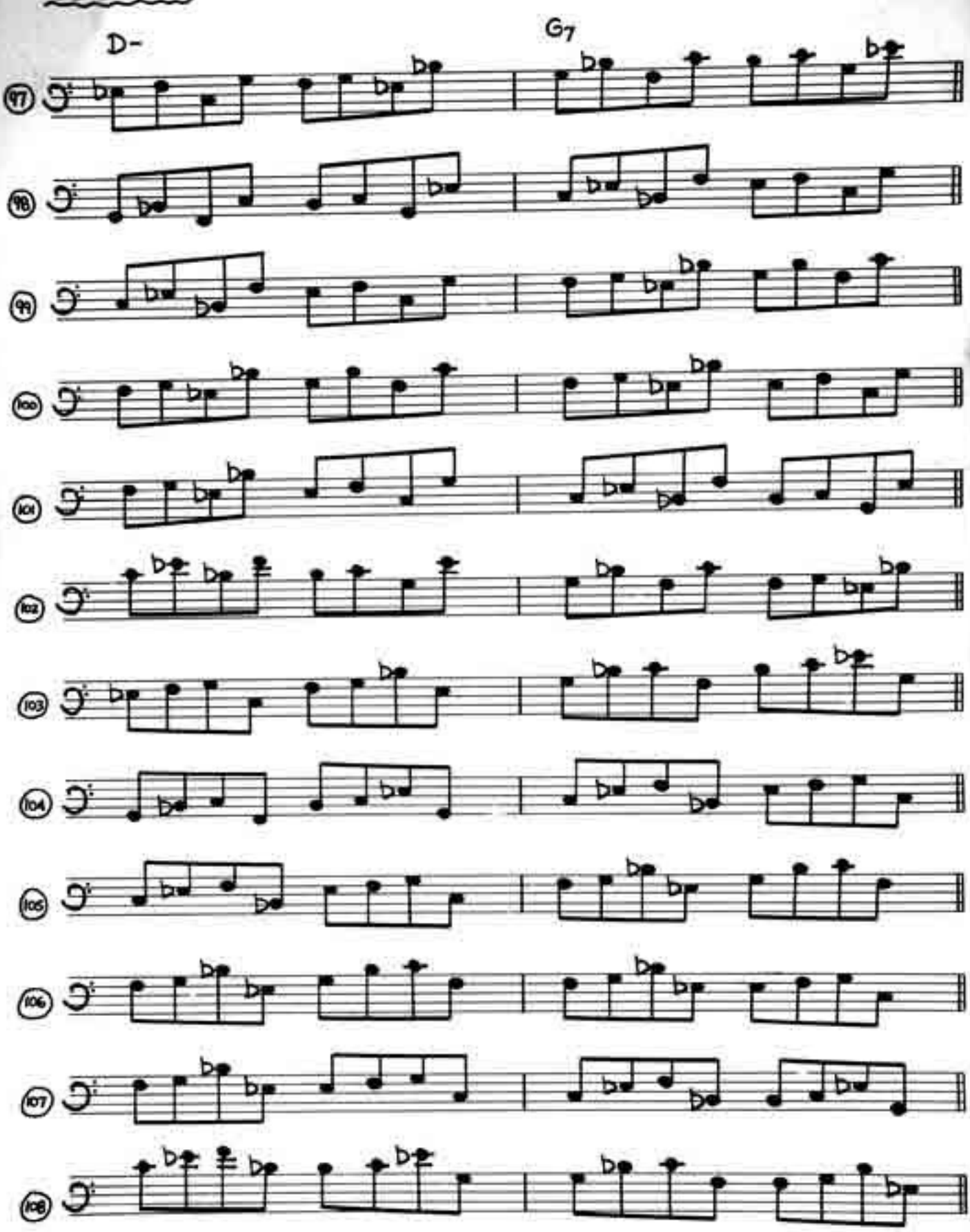
D-

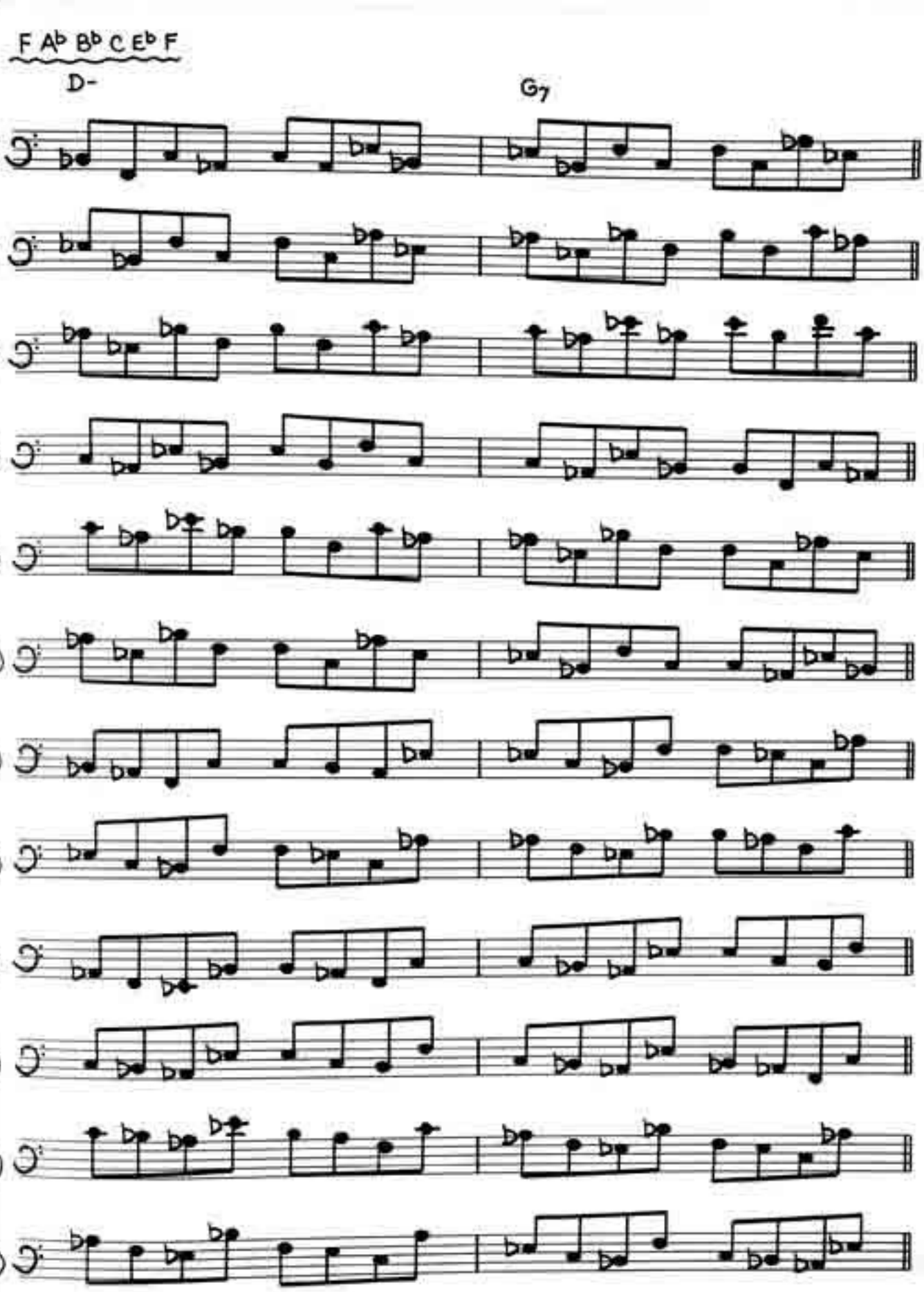
G7



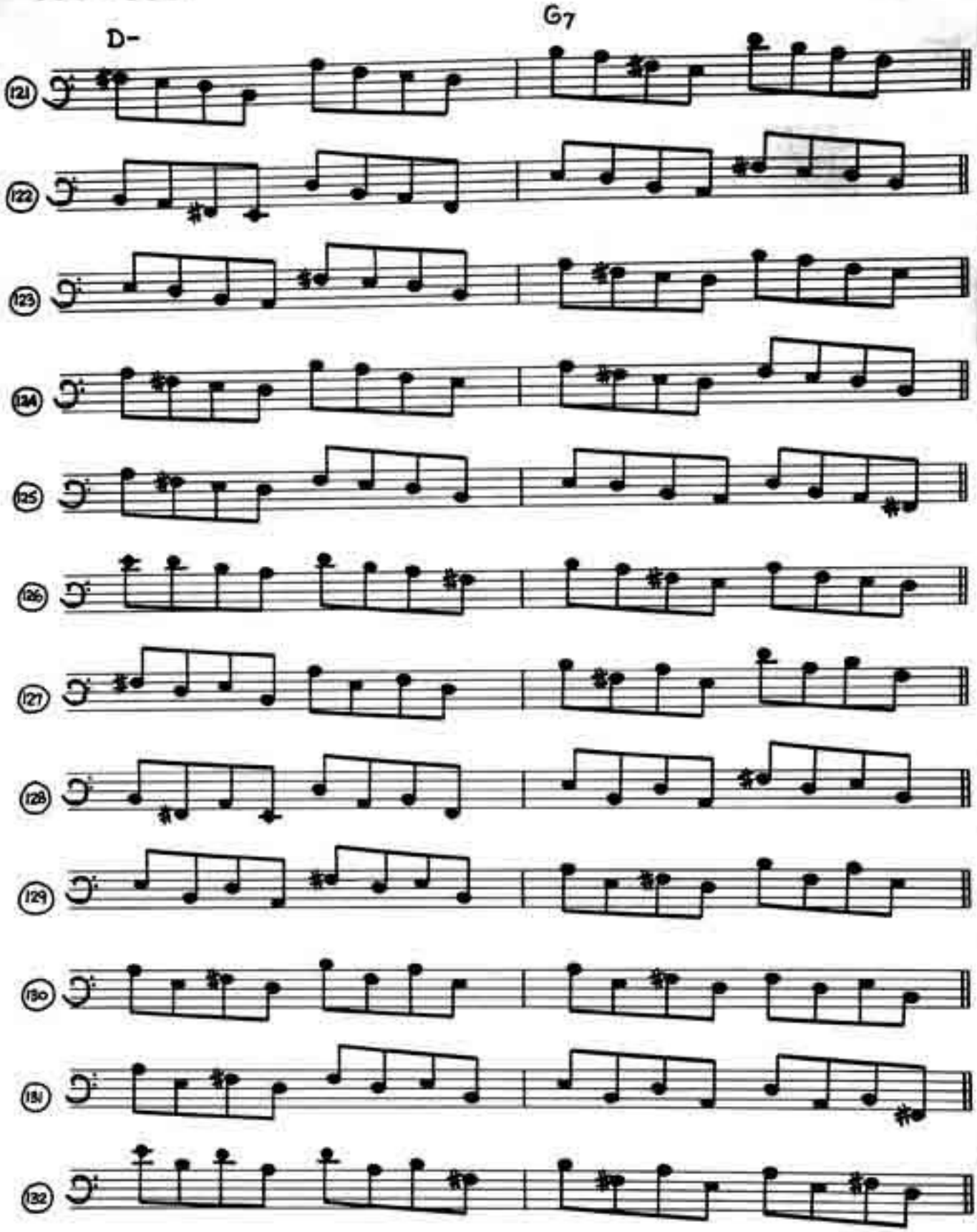
GB♭CDFG

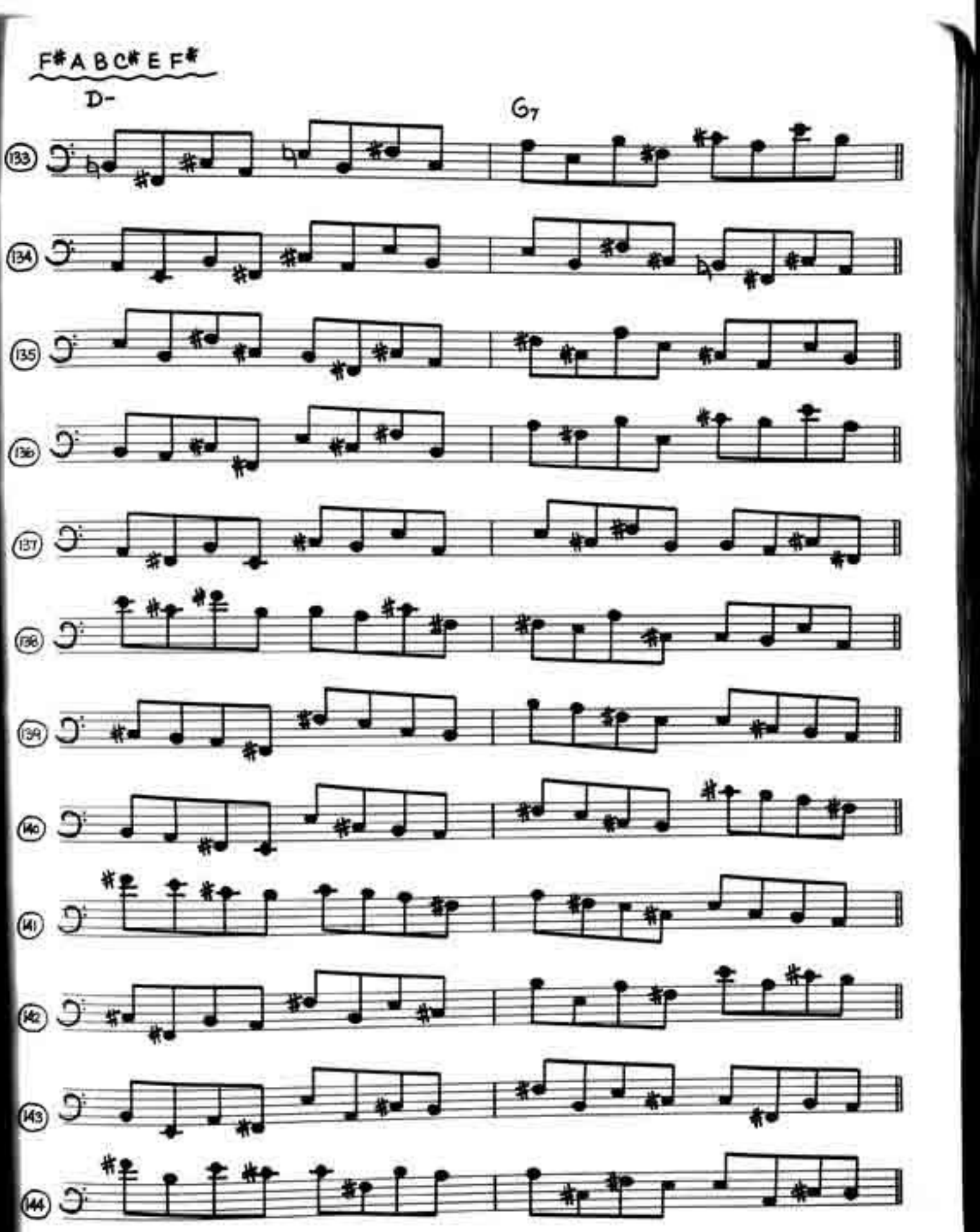


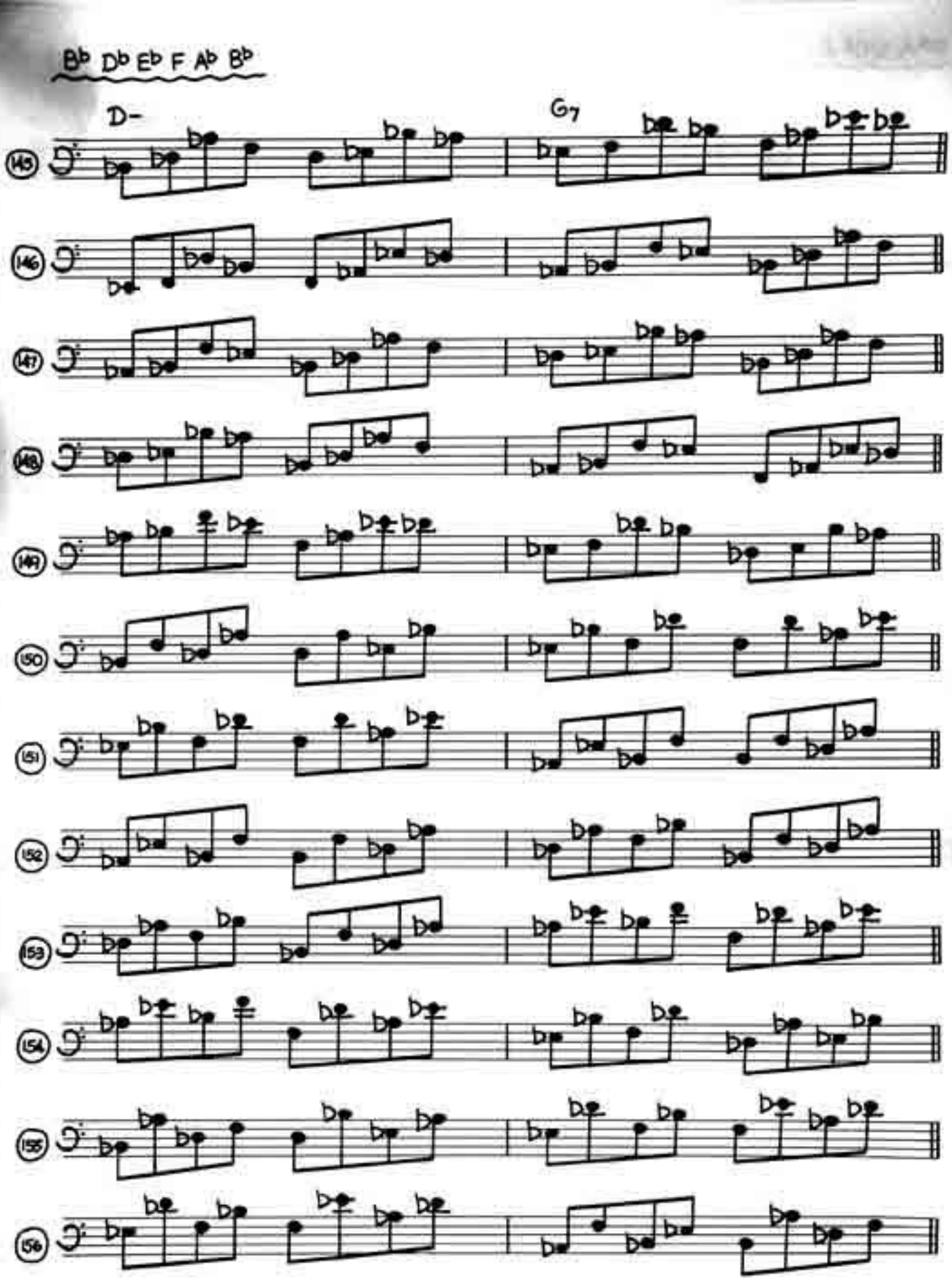

C E♭ F G B♭ C
D-
G7
97
98
99
100
101
102
103
104
105
106
107
108


F Ab Bb C Eb F
D-
G7
109
110
111
112
113
114
115
116
117
118
119
120

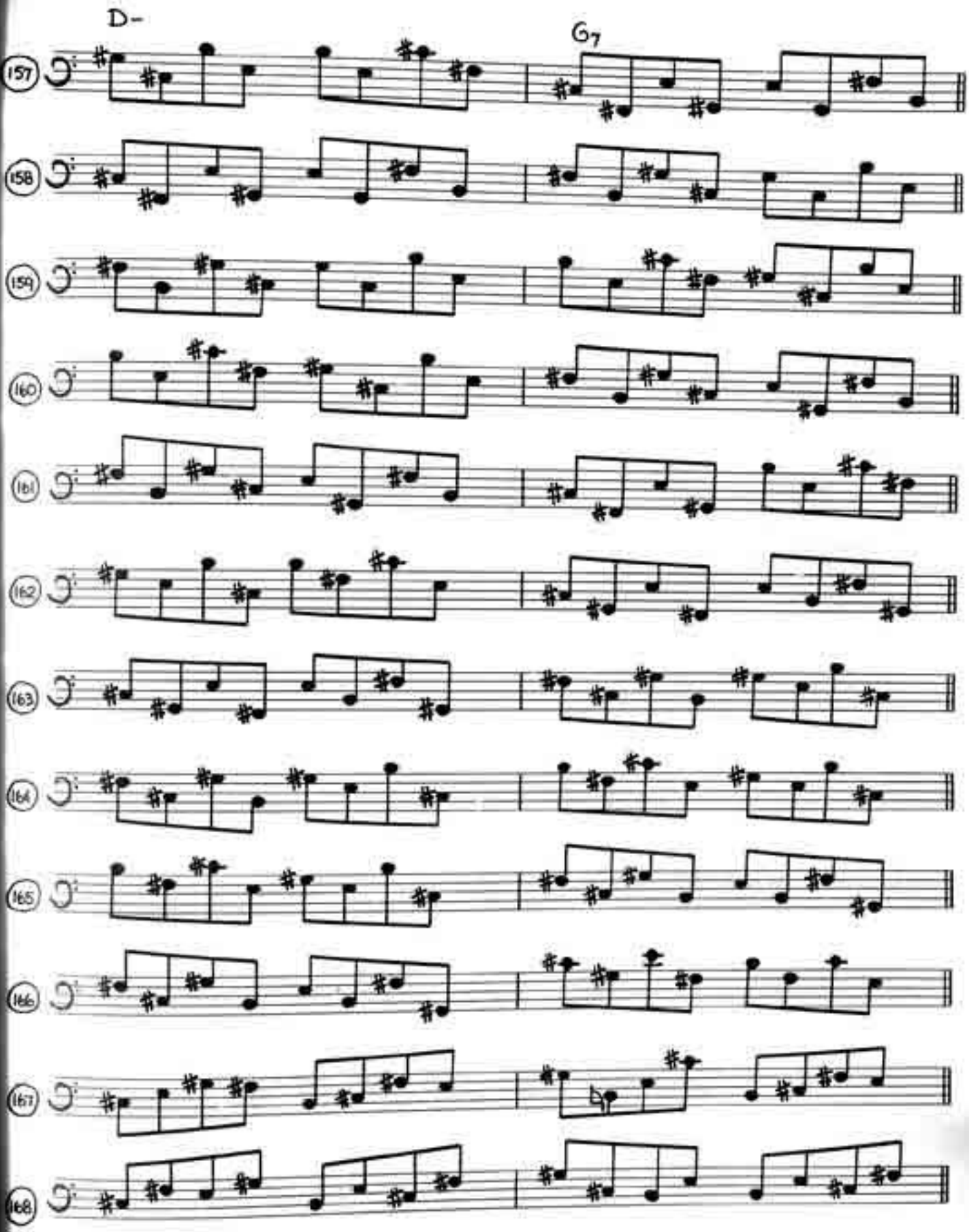
BDEF#AB

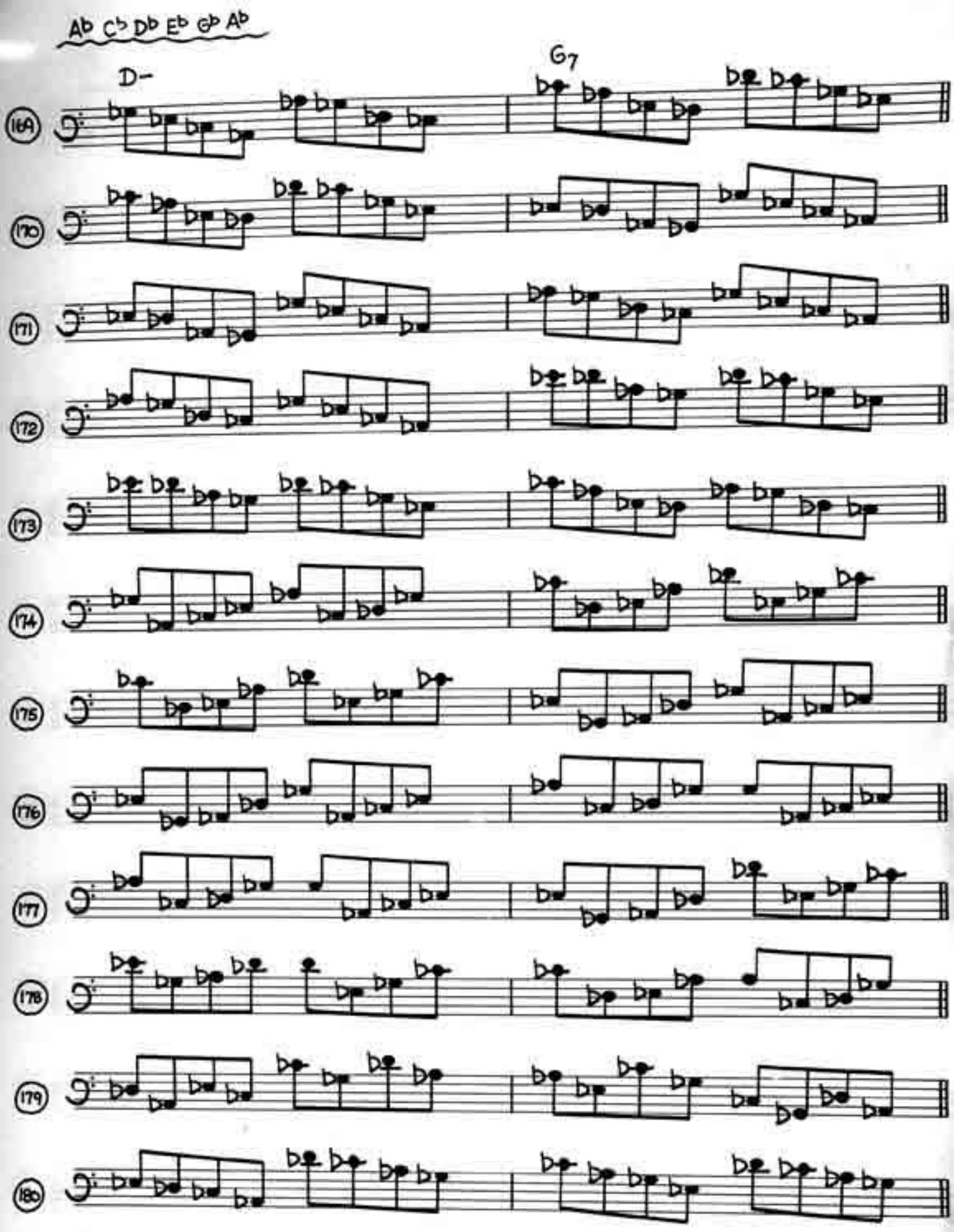



F♯ A B C♯ E F♯
D-
G7
133
134
135
136
137
138
139
140
141
142
143
144

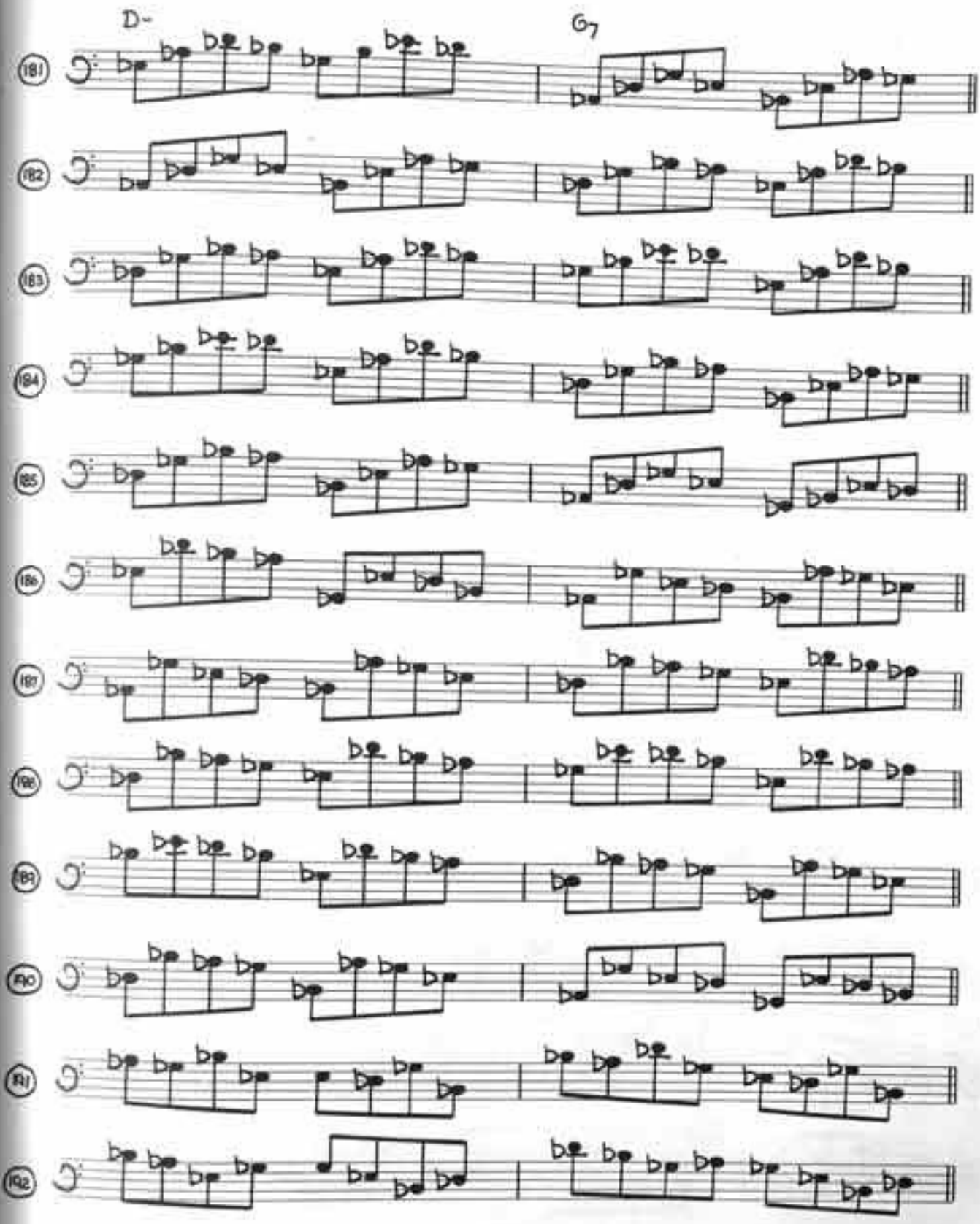

B♭ D♭ E♭ F A♭ B♭
D-
G7
145
146
147
148
149
150
151
152
153
154
155
156

C# E F# G# B C#

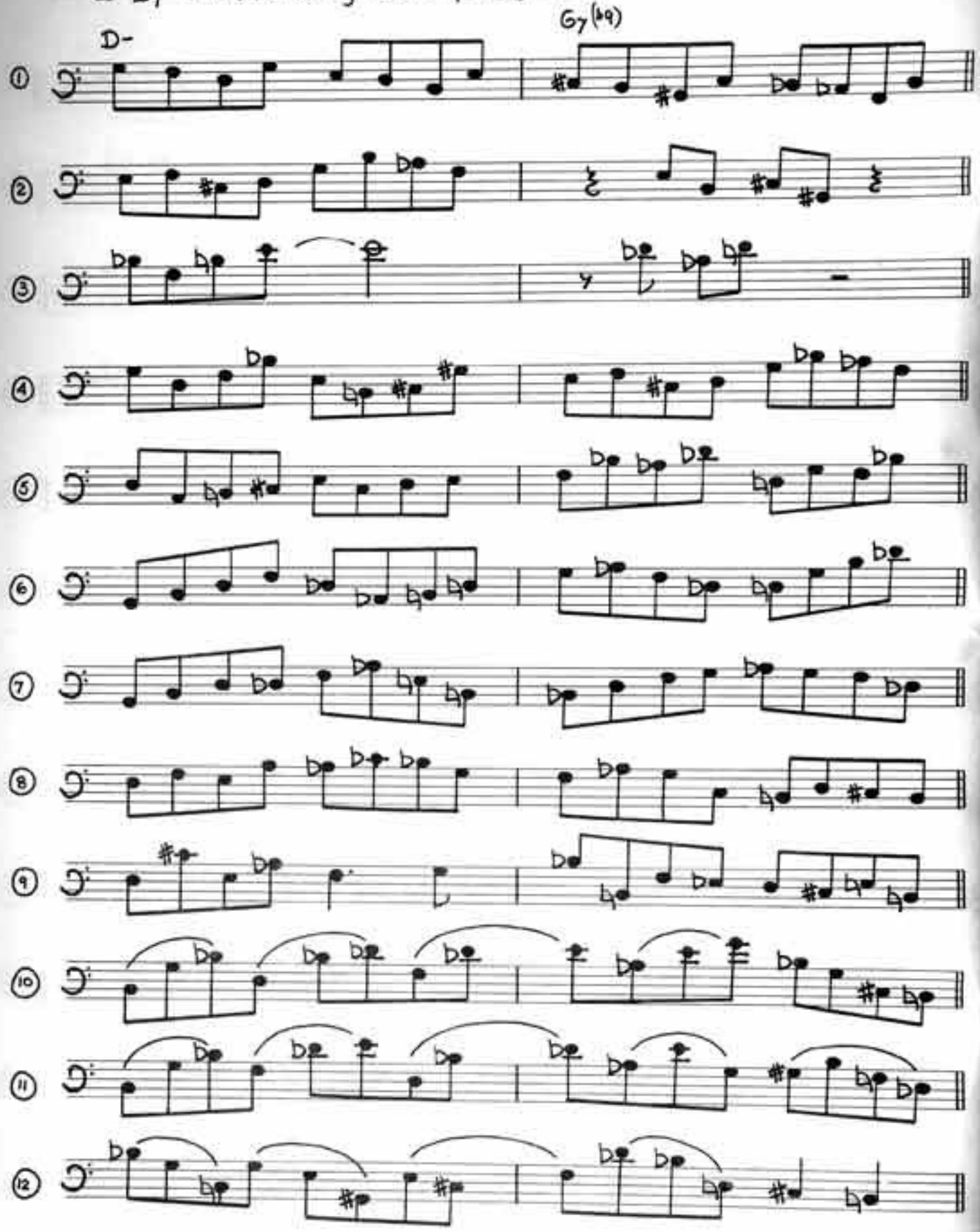


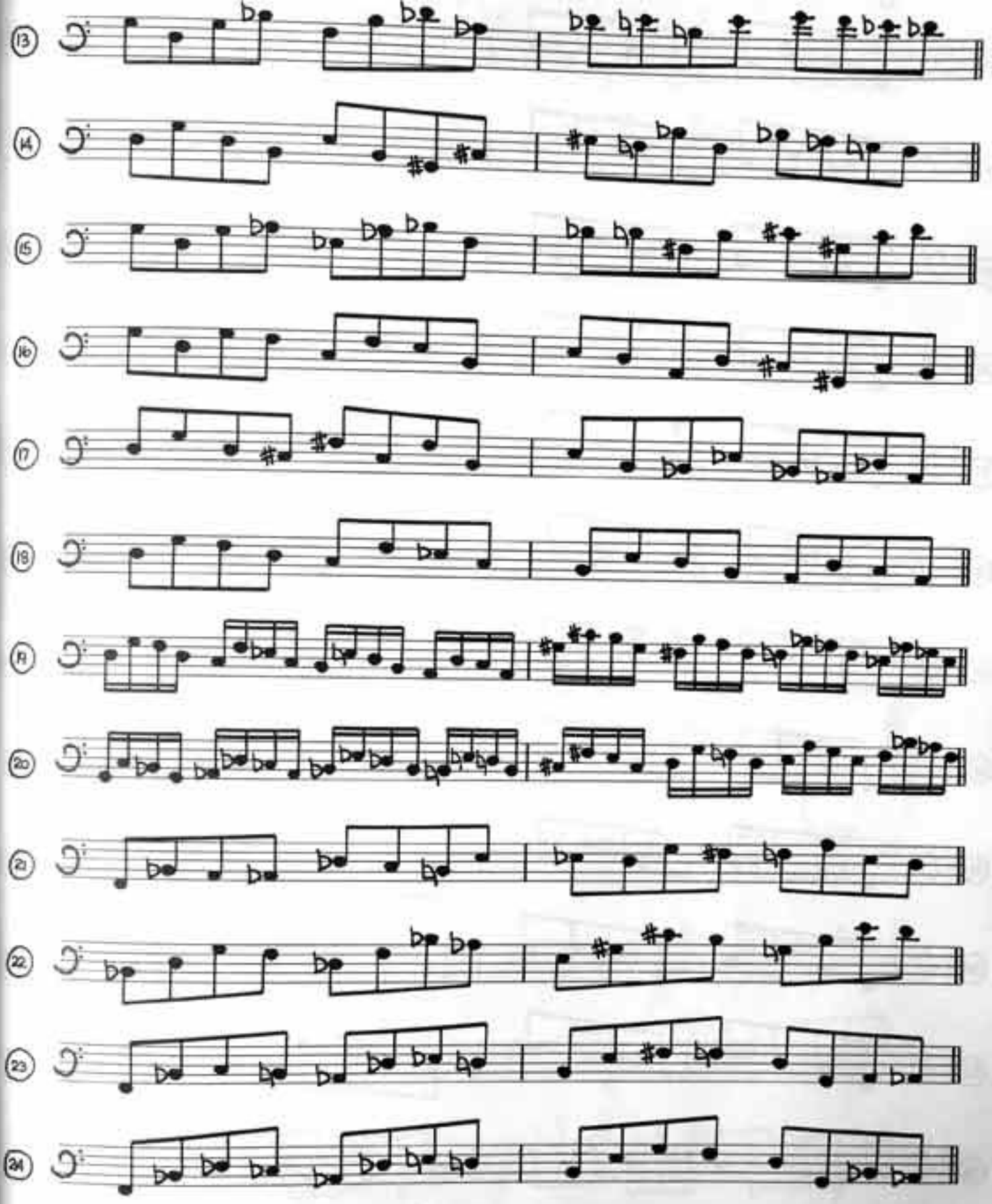

Ab Cb Db Eb Gb Ab
D-
G7
16A
170
171
172
173
174
175
176
177
178
179
180

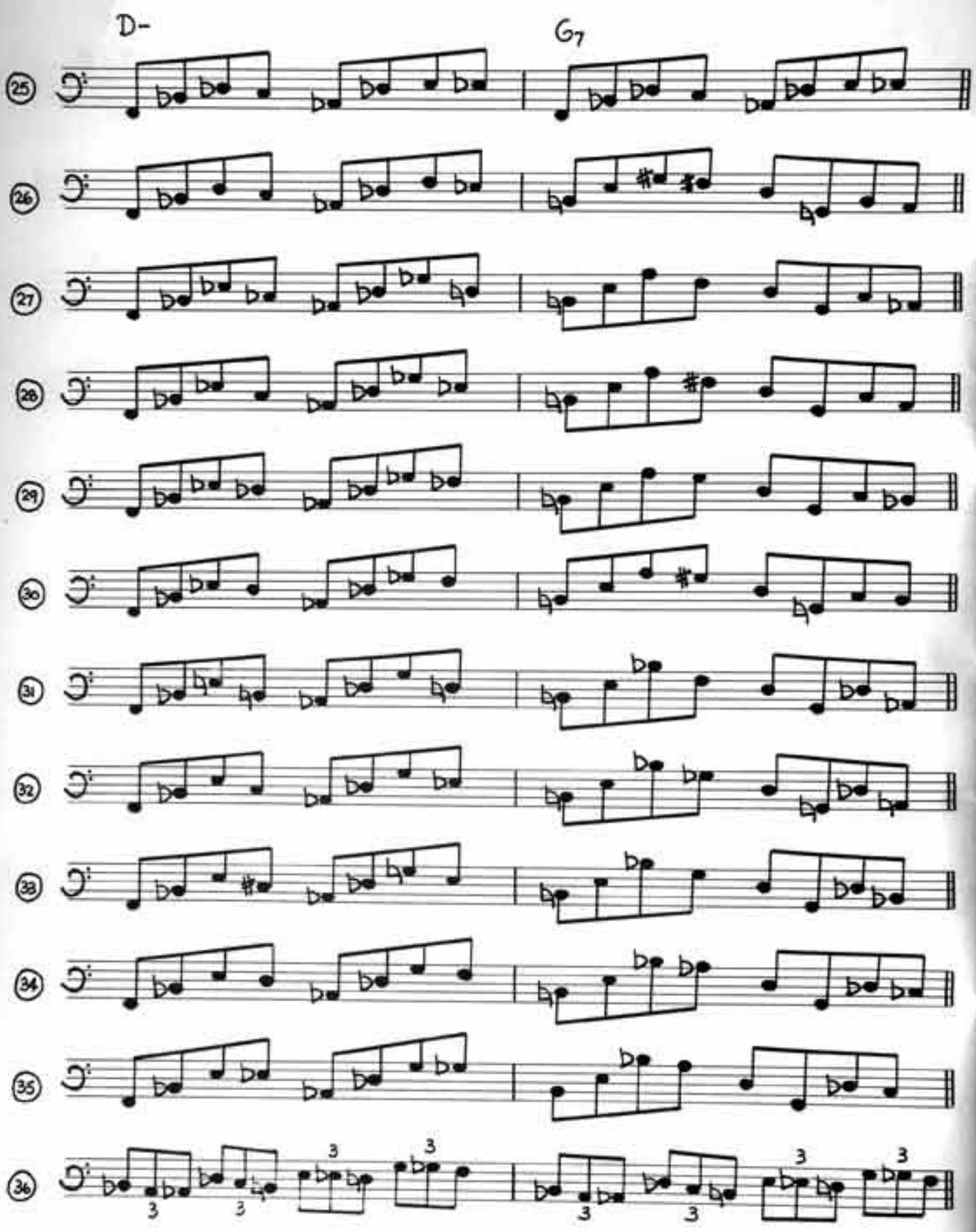
E♭ G♭ A♭ B♭ D♭ E♭

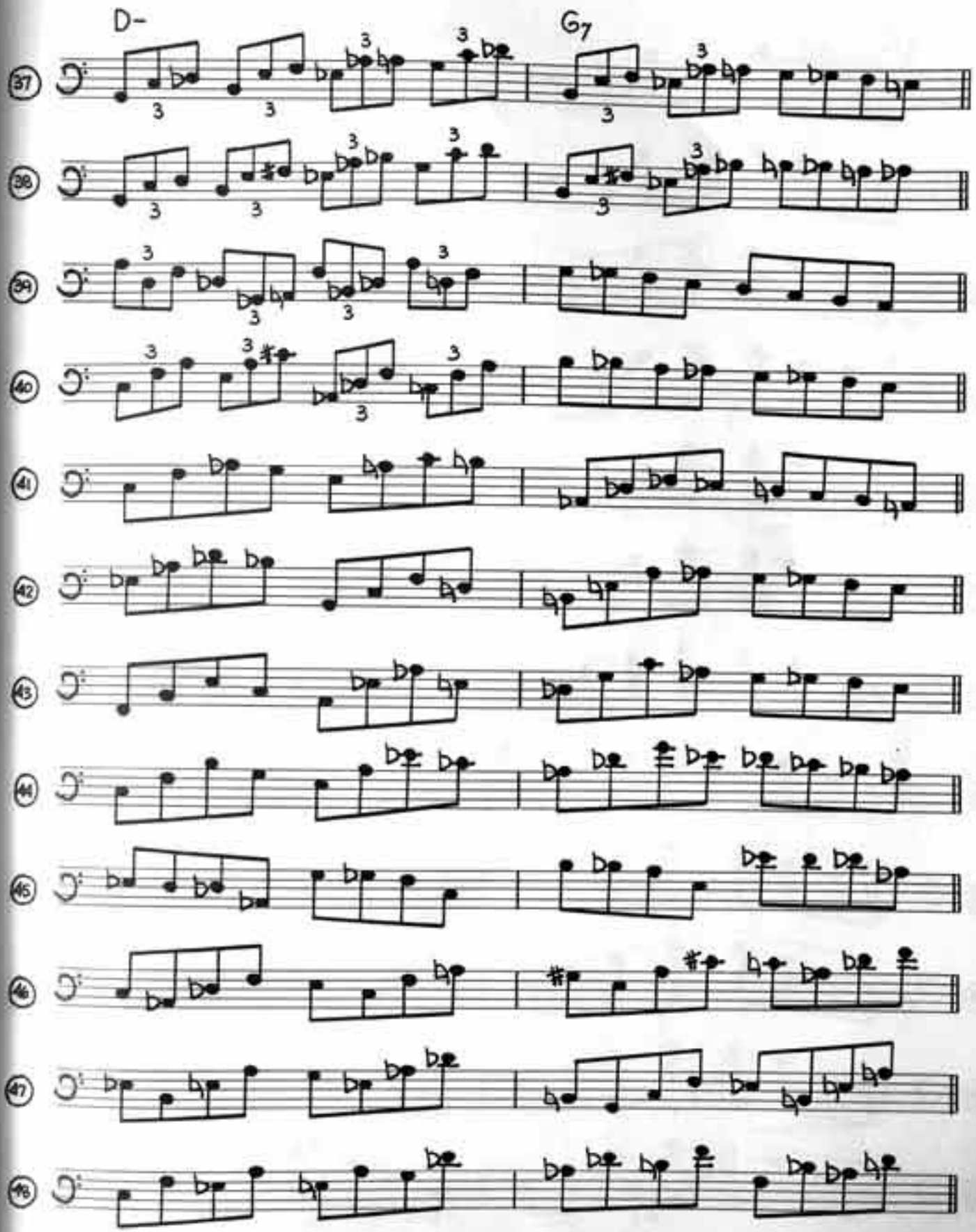


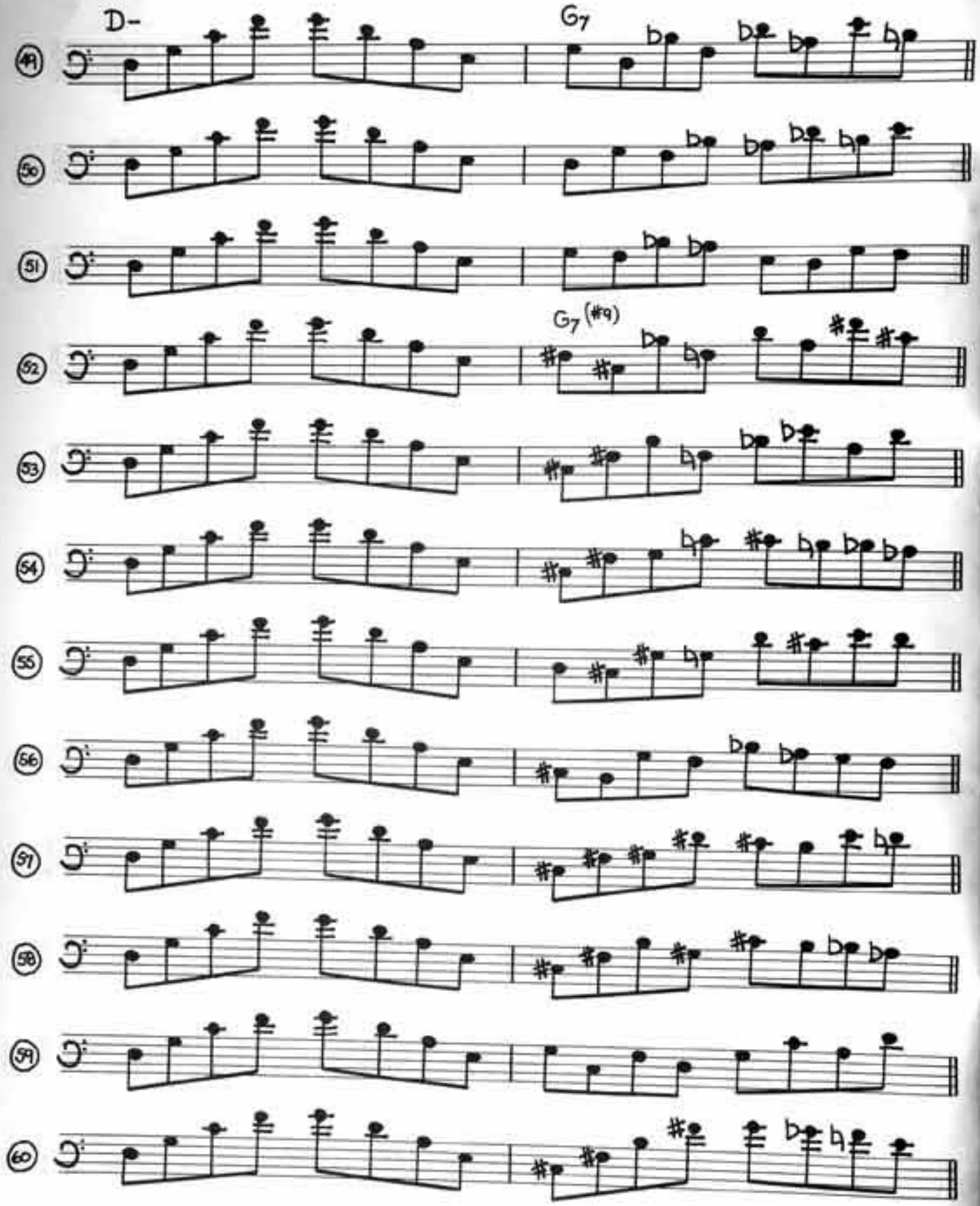
II V7 Patterns Using Contemporary Materials in Random Fashion

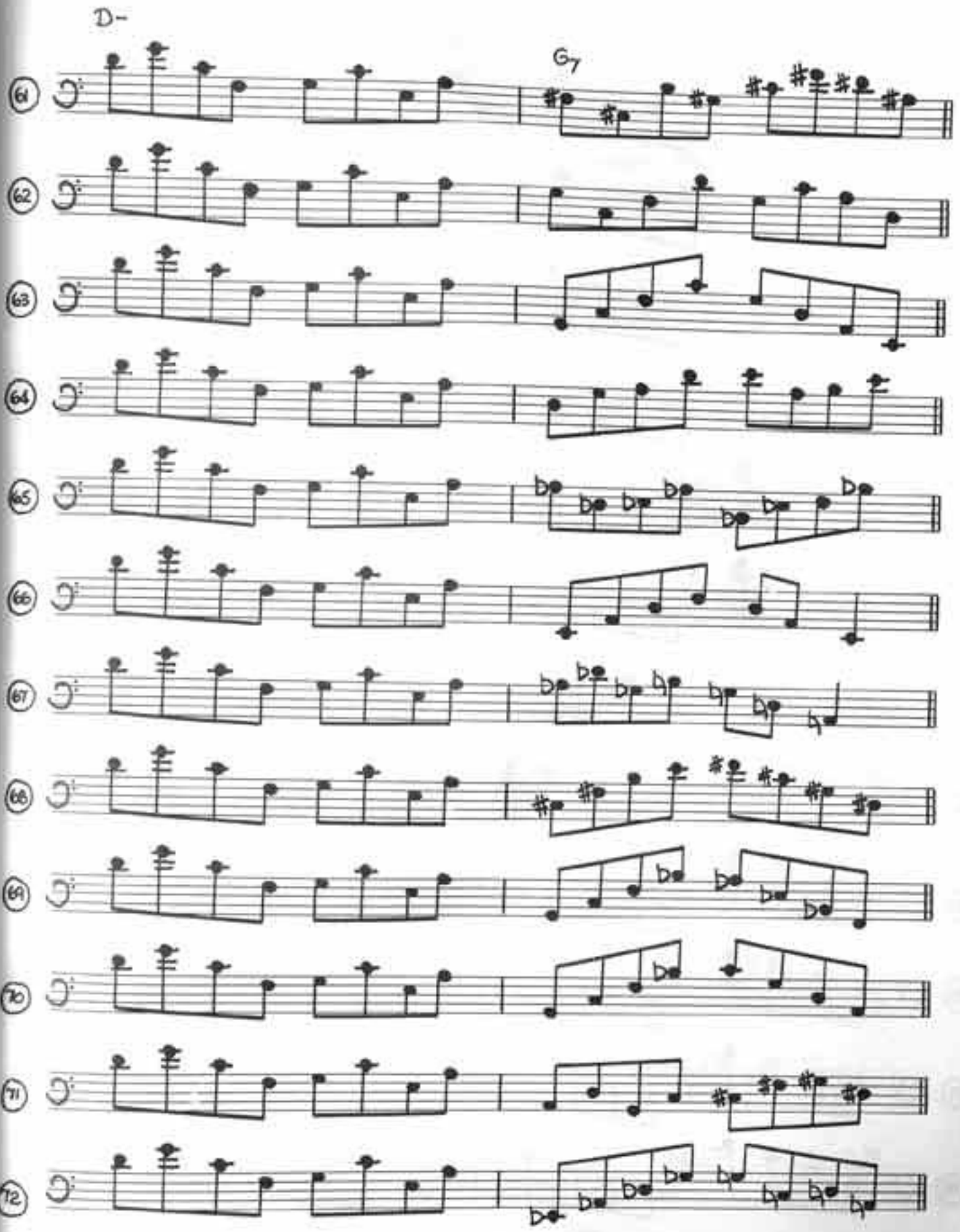


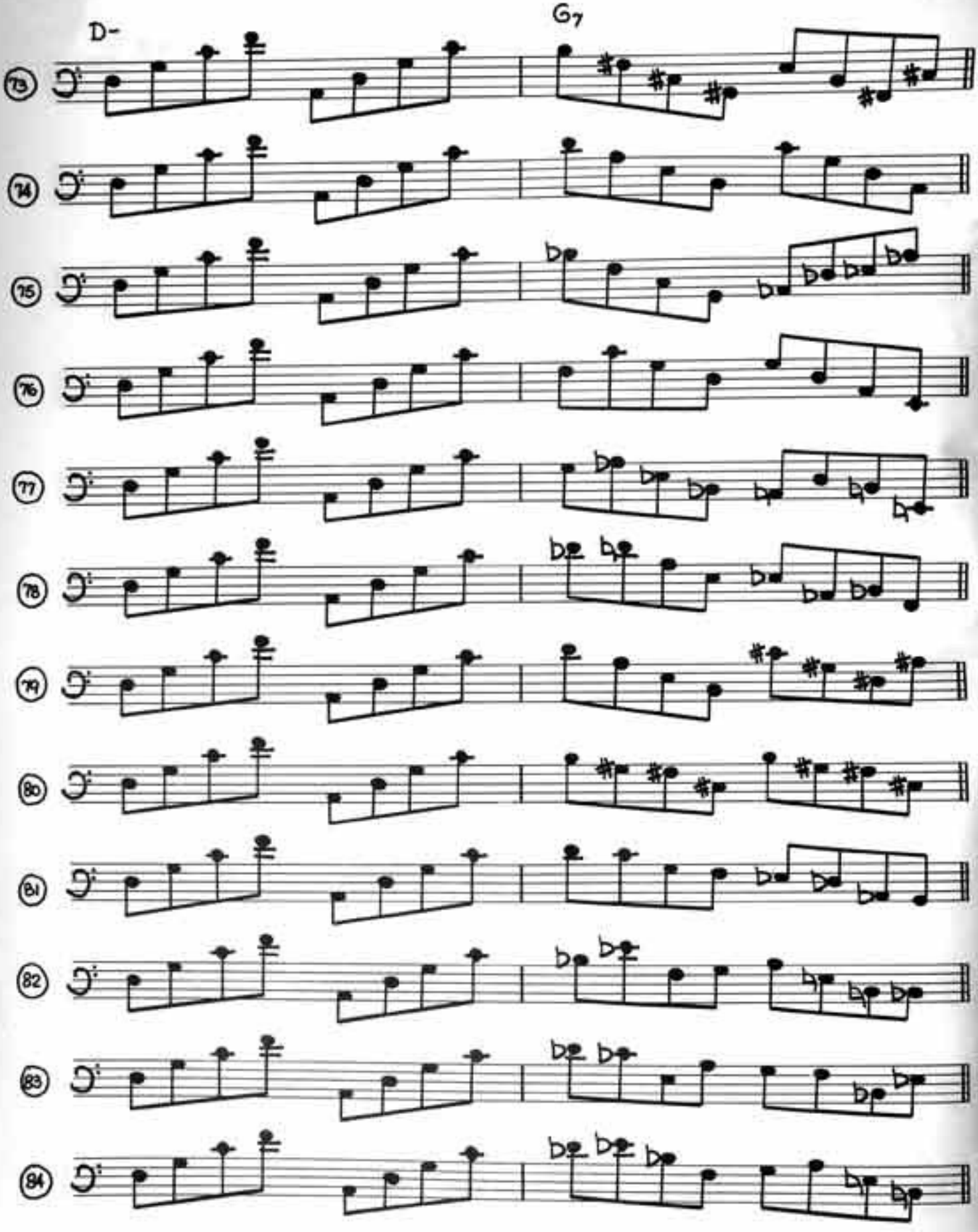

13
14
15
16
17
18
19
20
21
22
23
24

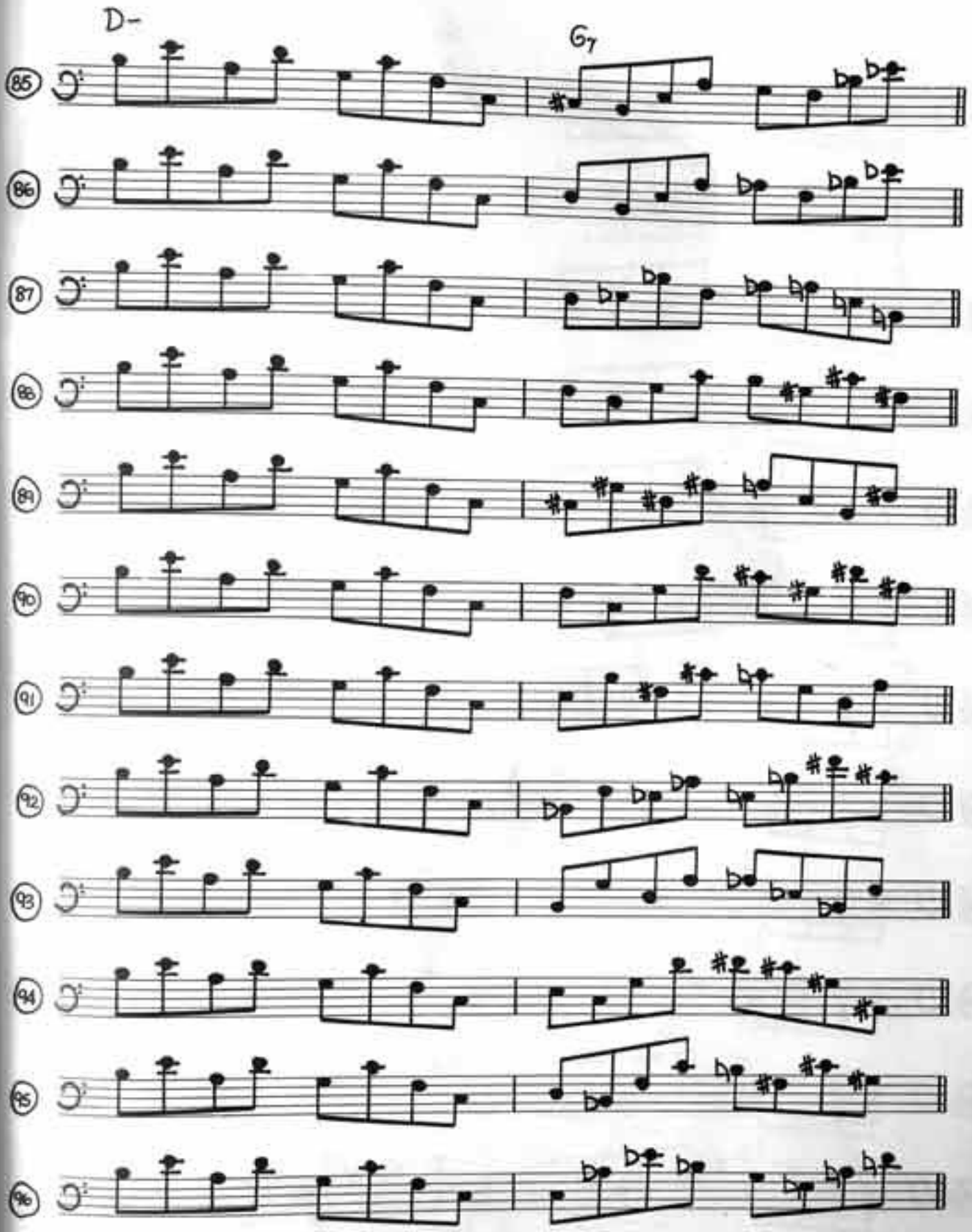

D-
G7
25
26
27
28
29
30
31
32
33
34
35
36

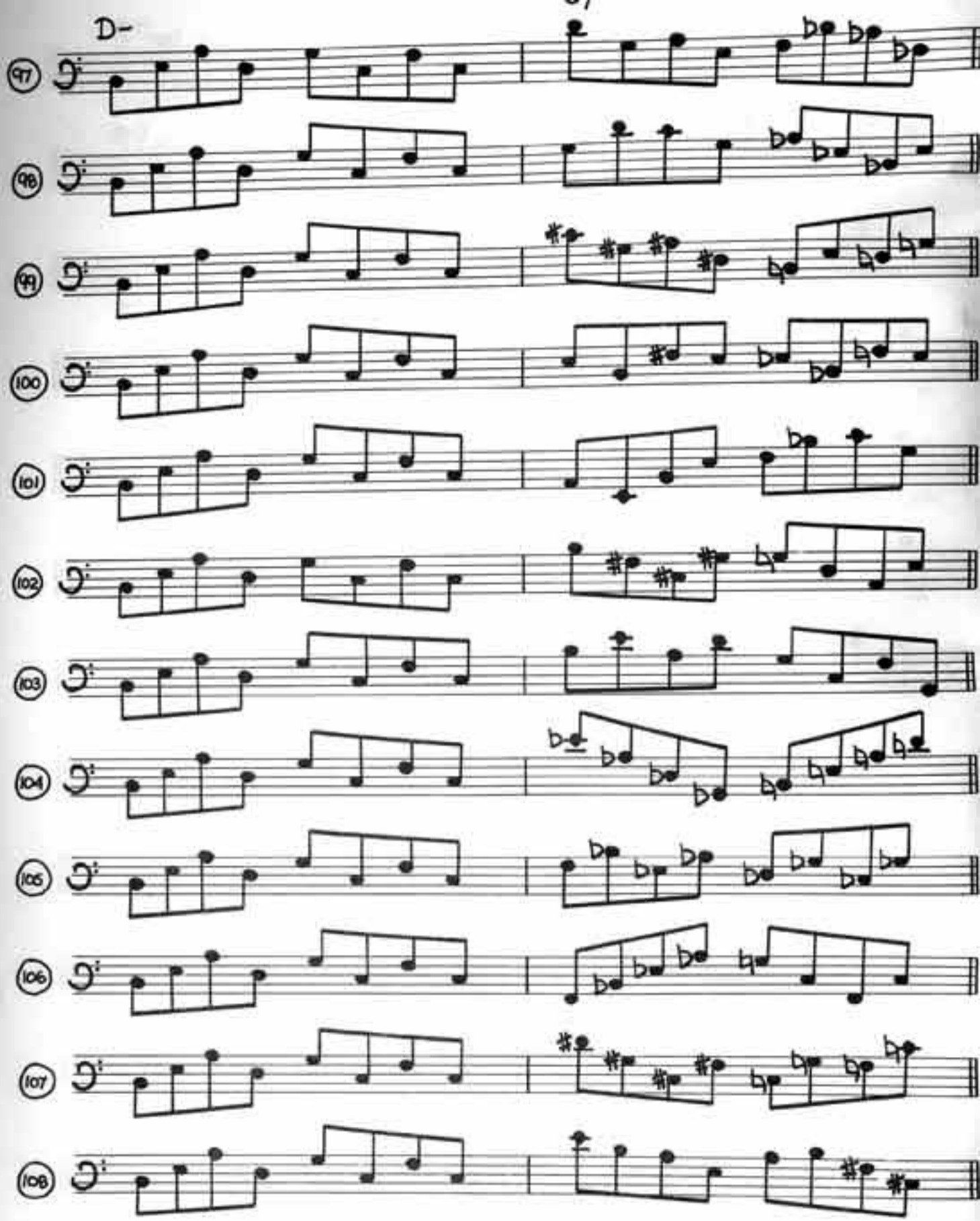

D-
G7
37
38
39
40
41
42
43
44
45
46
47
48

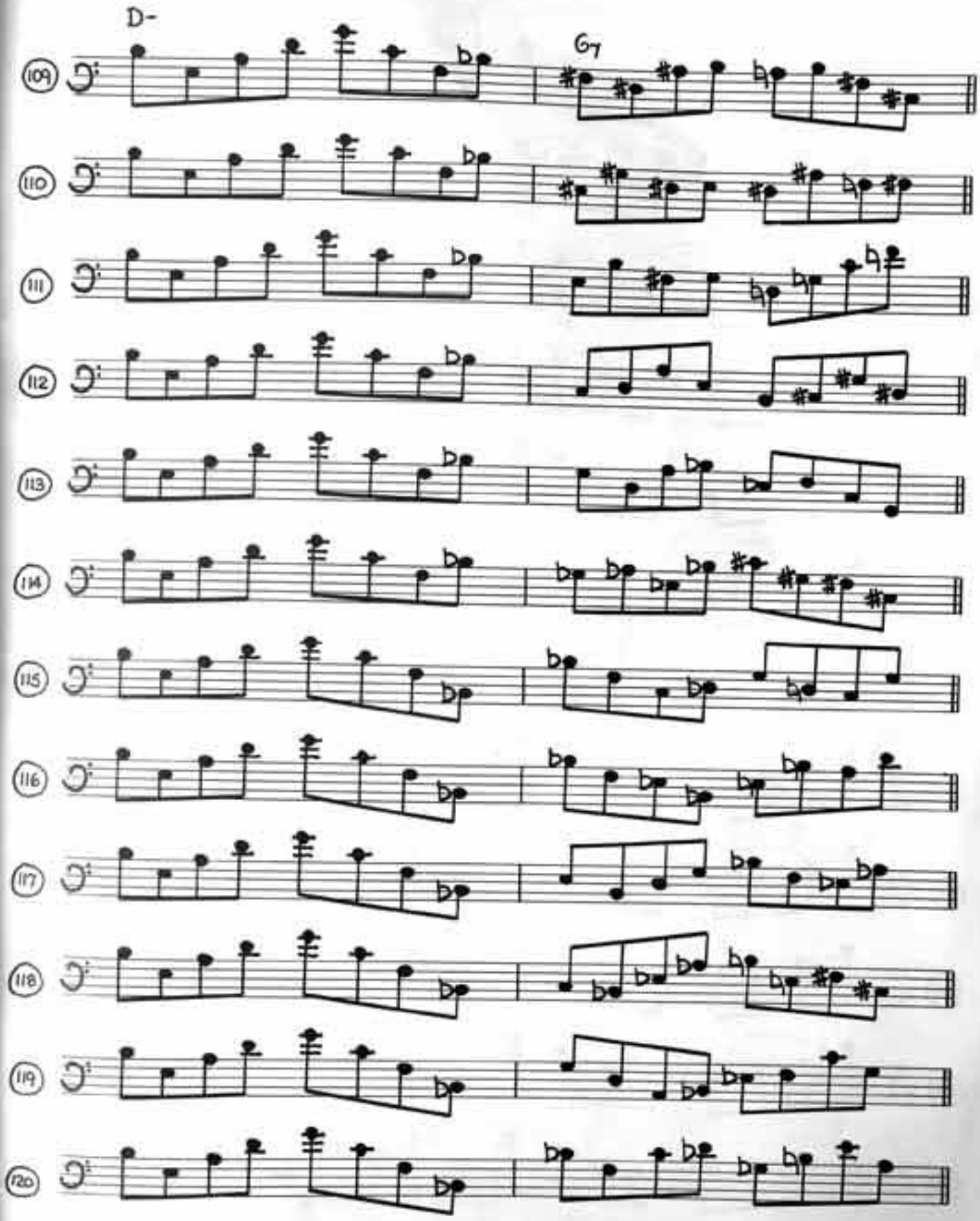

D-
G7
G7 (#9)
49
50
51
52
53
54
55
56
57
58
59
60

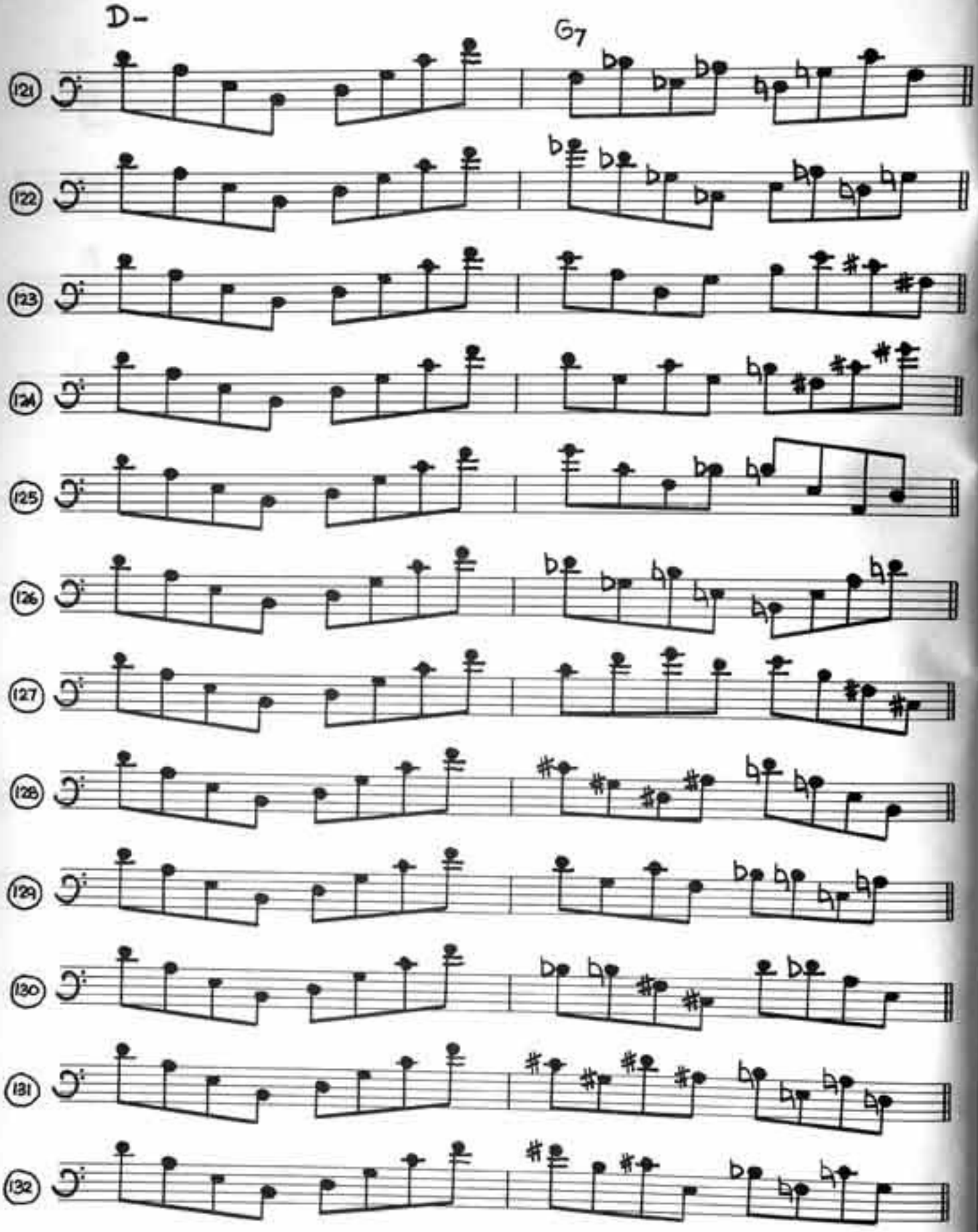

D-
G7
61
62
63
64
65
66
67
68
69
70
71
72


D-
G7
73
74
75
76
77
78
79
80
81
82
83
84


D-
G7
85
86
87
88
89
90
91
92
93
94
95
96

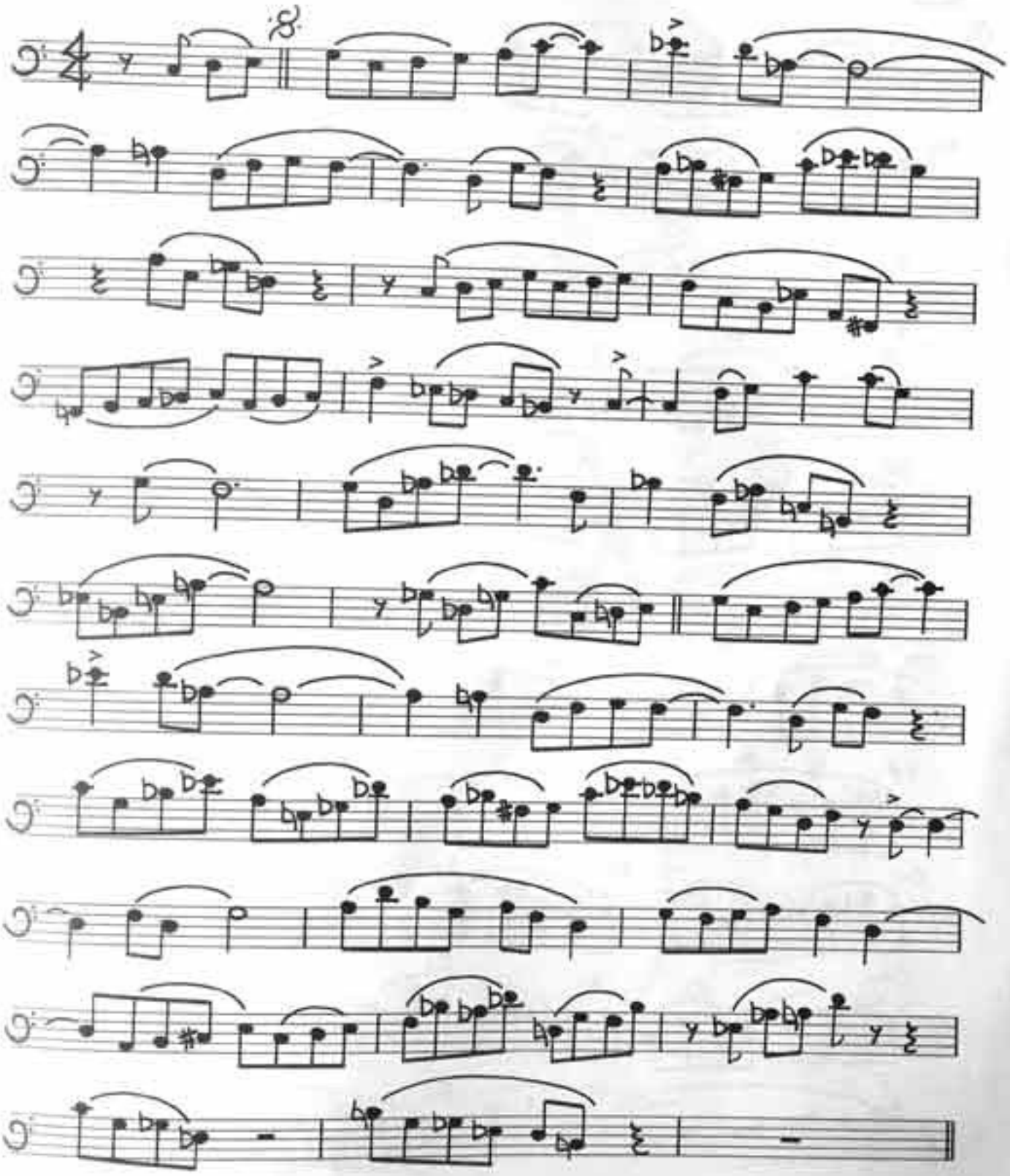

D-
97
98
99
100
101
102
103
104
105
106
107
108

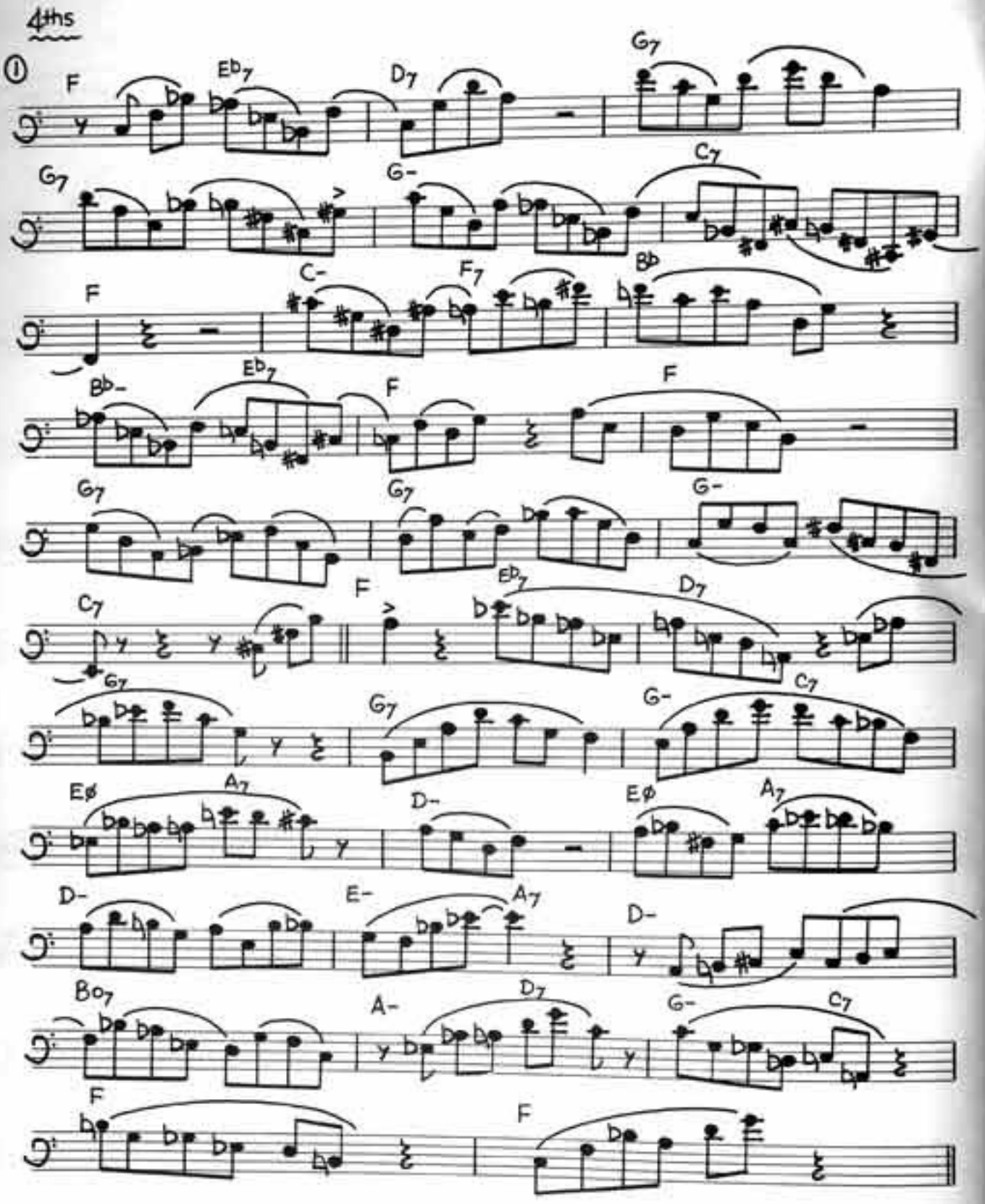

D-
G7
109
110
111
112
113
114
115
116
117
118
119
120


D-
G7
121
122
123
124
125
126
127
128
129
130
131
132

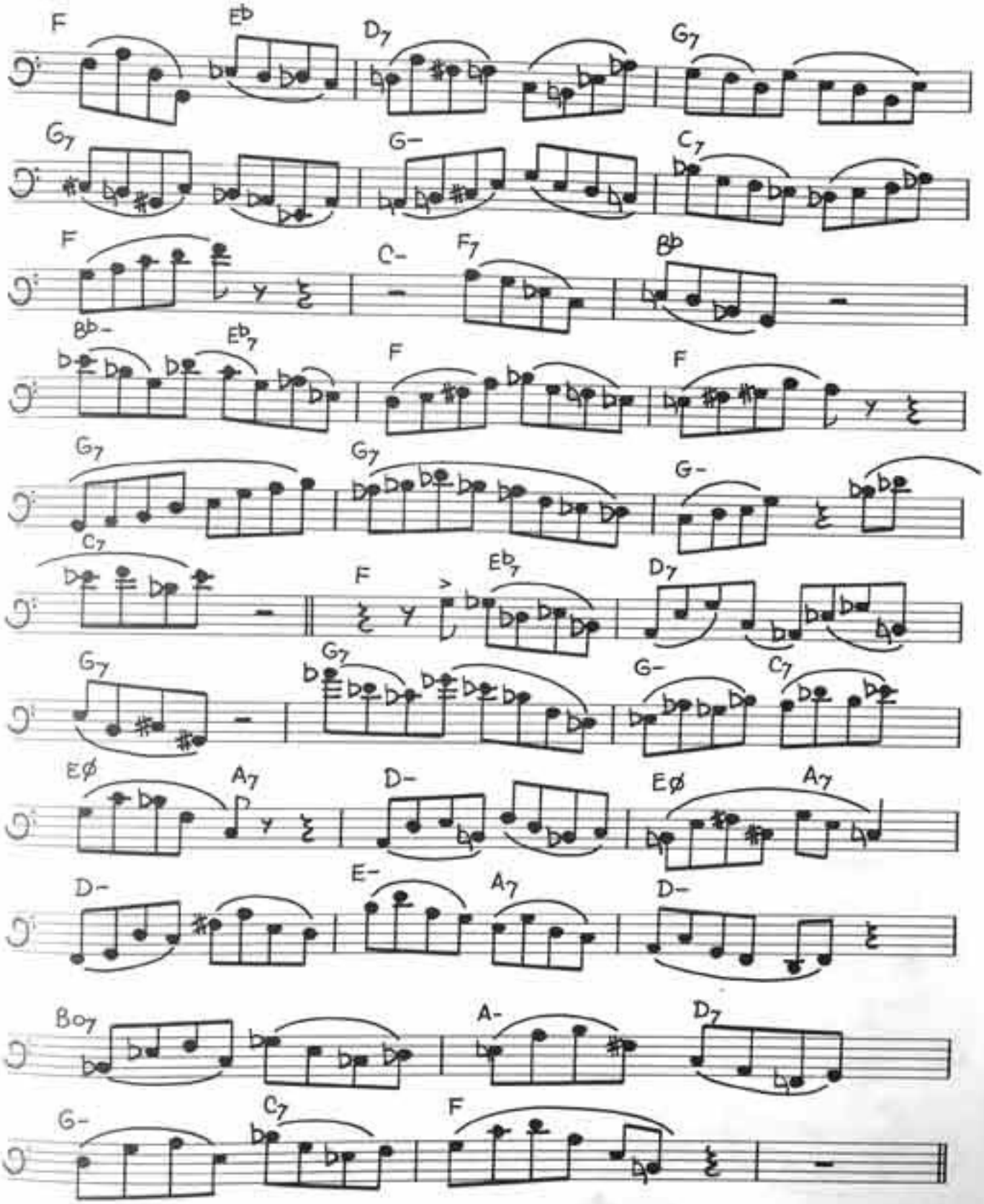
BEBOP REVISITED

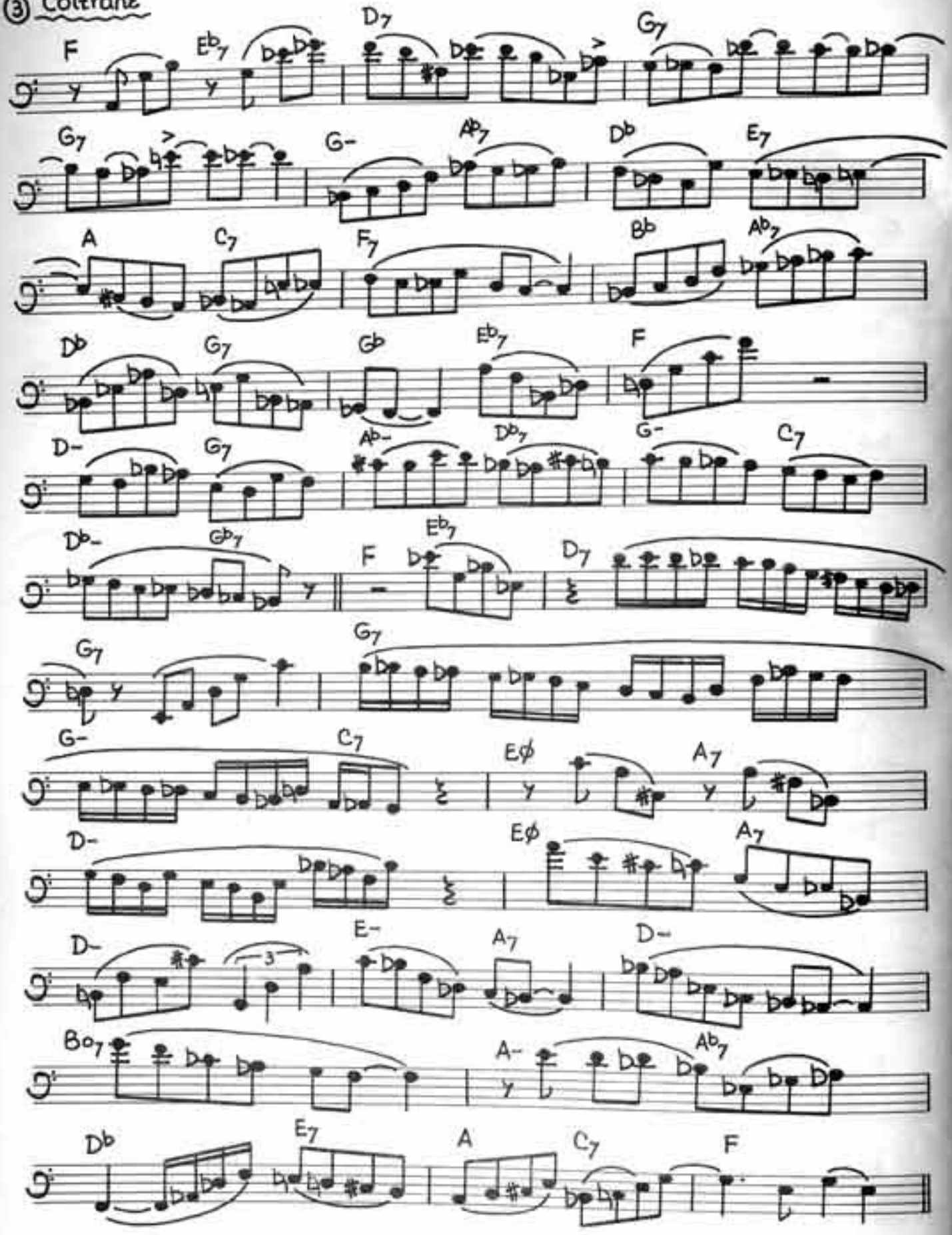
4ths, Pentatonics, Coltrane changes, 7th patterns, and tone rows



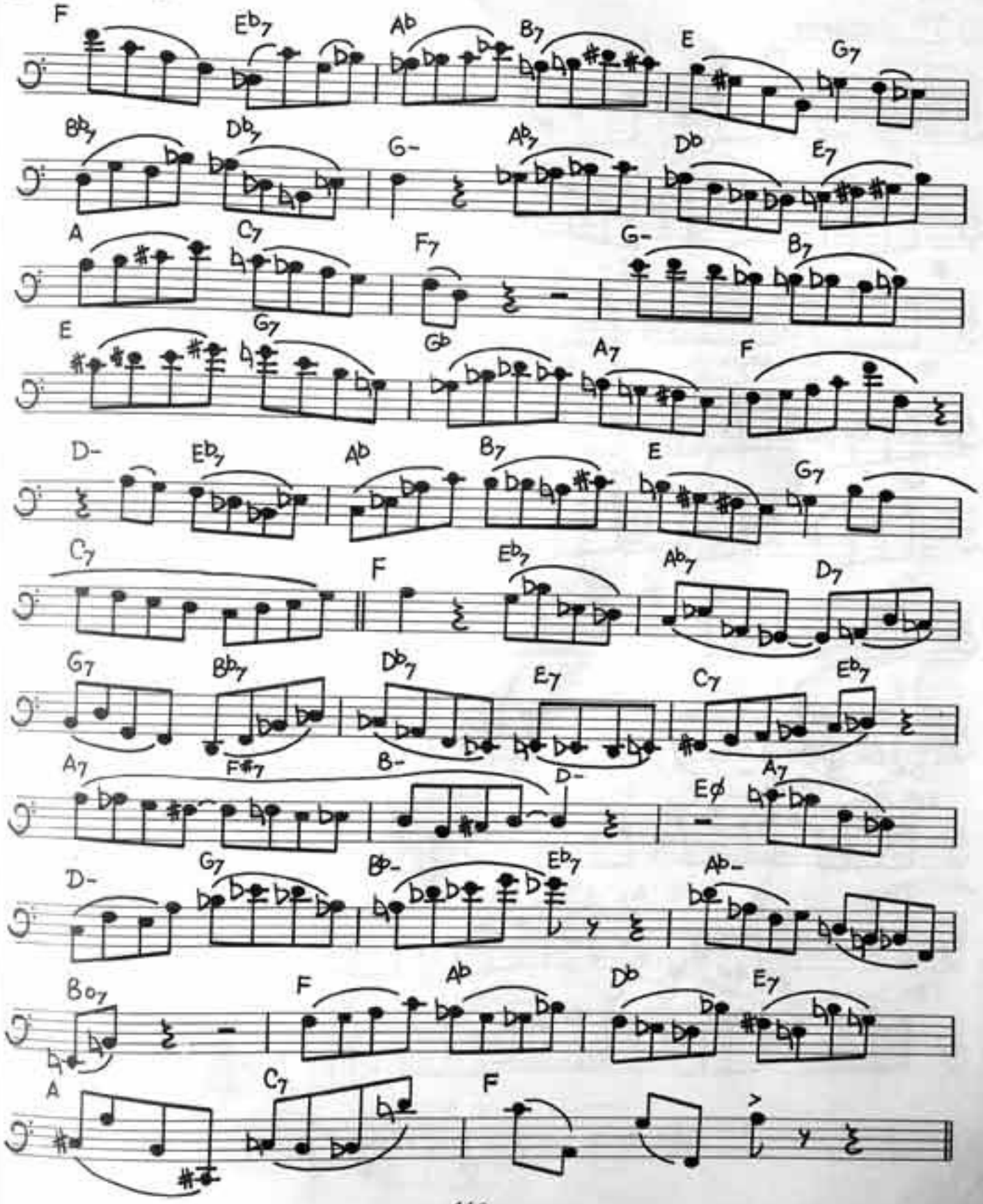

4ths
①
F
Eb7
D7
G7
G7
G-
C7
F
C-
F7
Bb
Bb-
Eb7
F
F
G7
G7
G-
C7
F
Eb7
D7
G7
G7
G-
C7
Eø
A7
D-
Eø
A7
D-
E-
A7
D-
Bo7
A-
D7
G-
C7
F
F

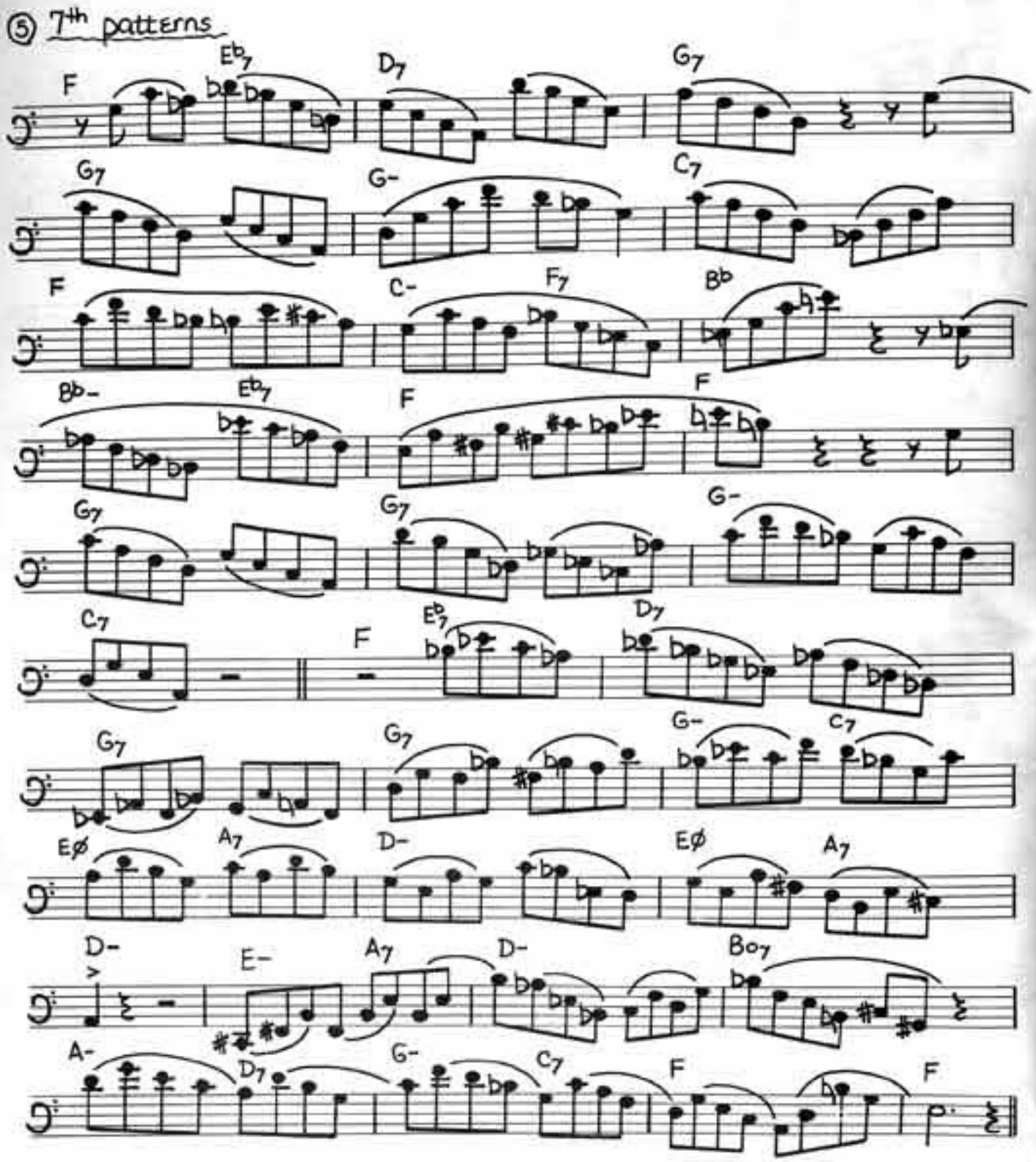
② Pentatonics



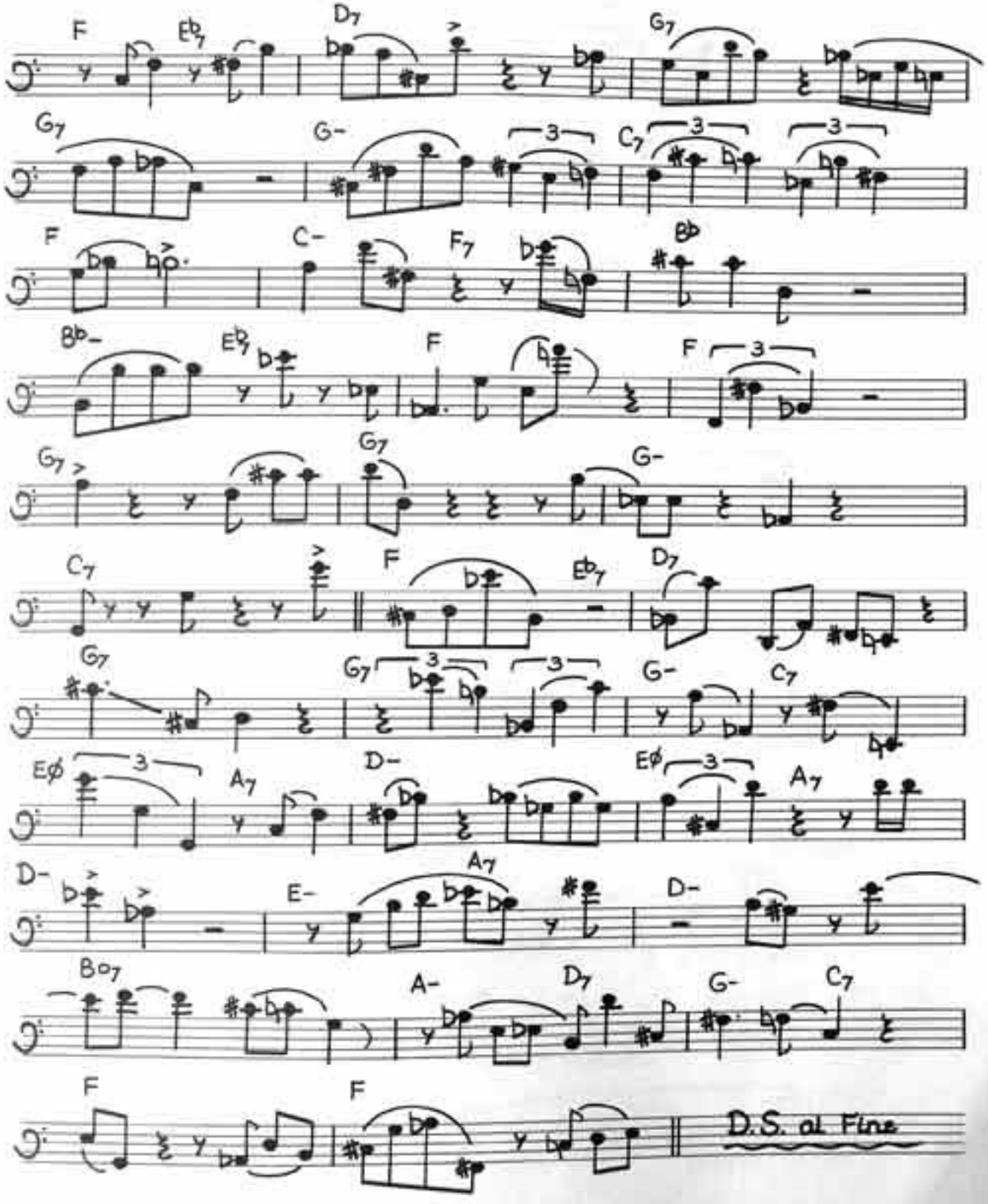

③ Coltrane
F
Eb7
D7
G7
G7
G-
Ab7
Db
E7
A
C7
F7
Bb
Ab7
Db
G7
Gb
Eb7
F
D-
G7
Ab-
Db7
G-
C7
Db-
Gb7
F
Eb7
D7
G7
G7
G-
C7
Eø
A7
D-
Eø
A7
D-
E-
A7
D-
Bo7
A-
Ab7
Db
E7
A
C7
F

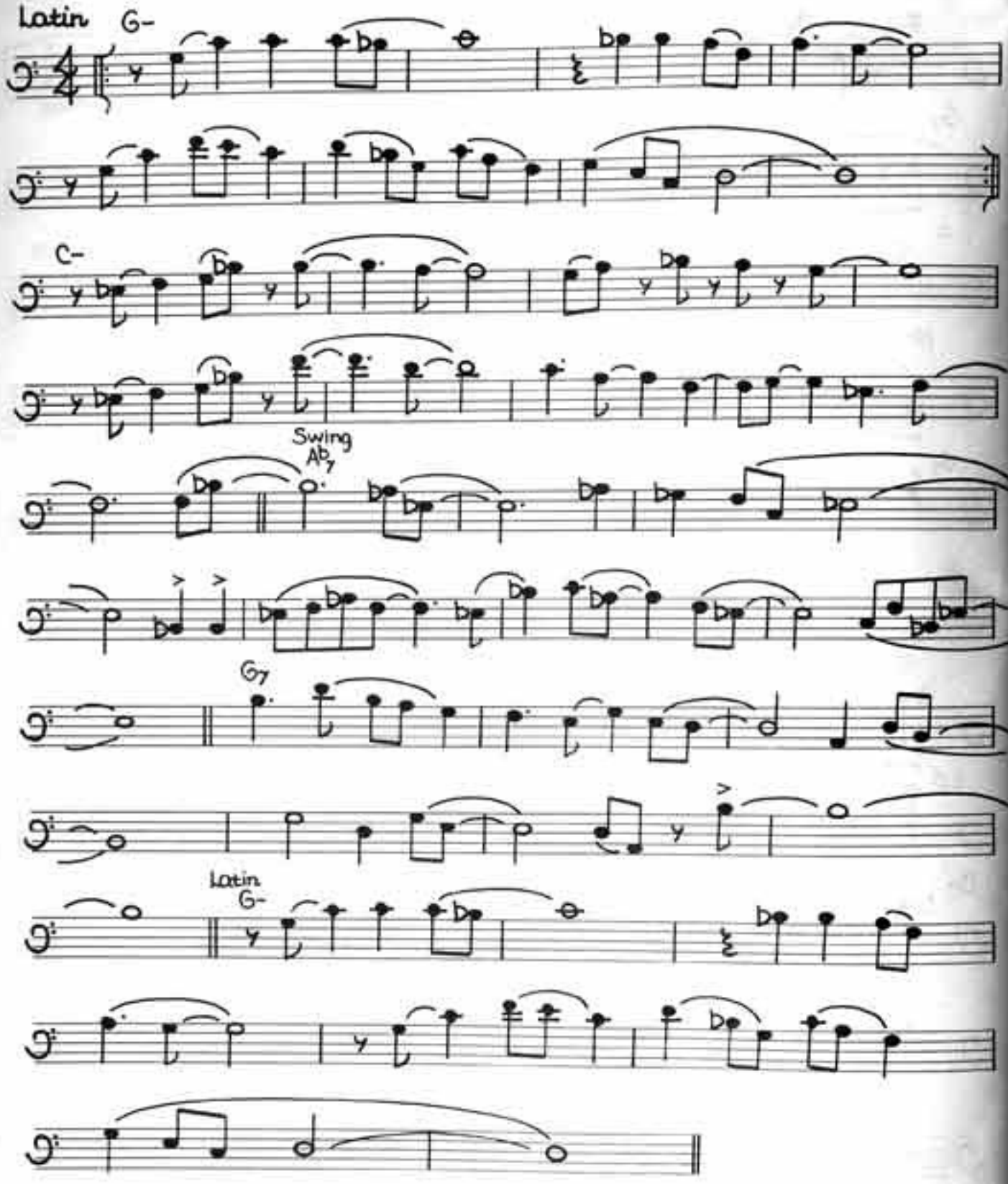
④ Coltrane

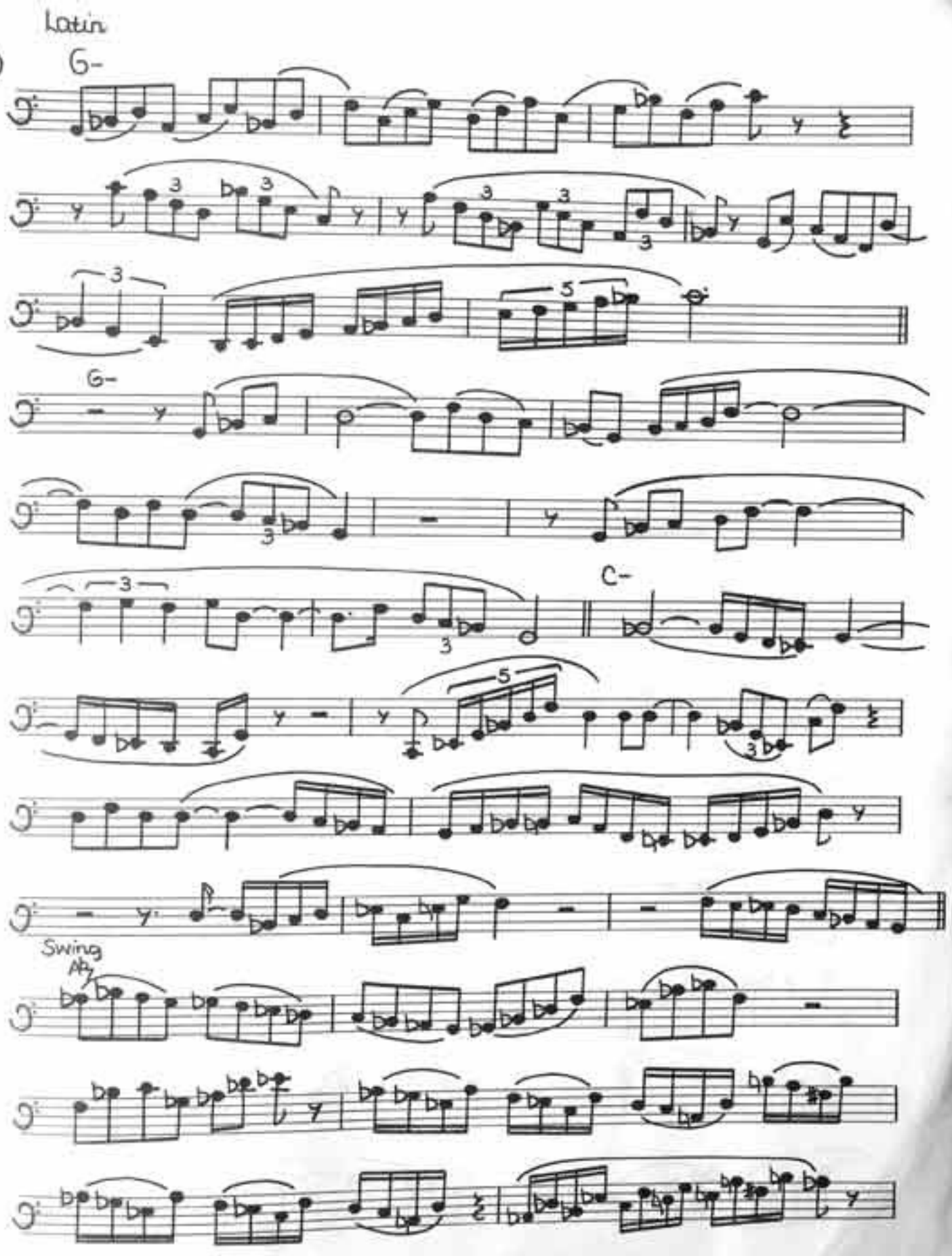

F Eb7 Ab B7 E G7
Bb7 Db7 G- Ab7 Db E7
A C7 F7 G- B7
E G7 Gb A7 F
D- Eb7 Ab B7 E G7
C7 F Eb7 Ab7 D7
G7 Bb7 Db7 Eb7 C7 Eb7
A7 F#7 B- D- Eø A7
D- G7 Bb- Eb7 Ab-
Bo7 F Ab Db Eb7
A C7 F

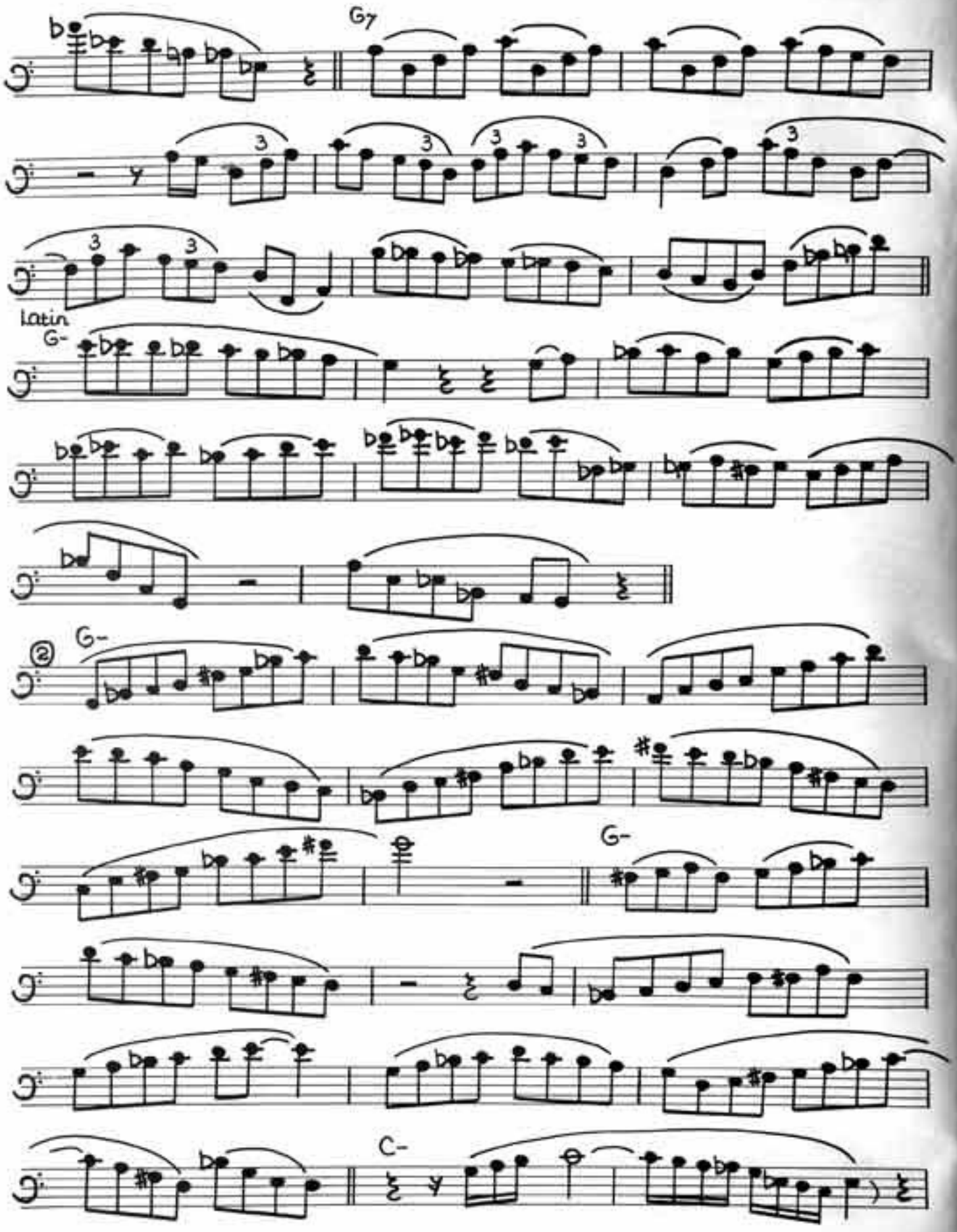

⑤ 7th patterns
F
Eb7
D7
G7
G7
G-
C7
F
C-
F7
Bb
Bb-
Eb7
F
F
G7
G7
G-
C7
F
Eb7
D7
G7
G7
G-
C7
Eø
A7
D-
Eø
A7
D-
E-
A7
D-
Bo7
A-
D7
G-
C7
F
F

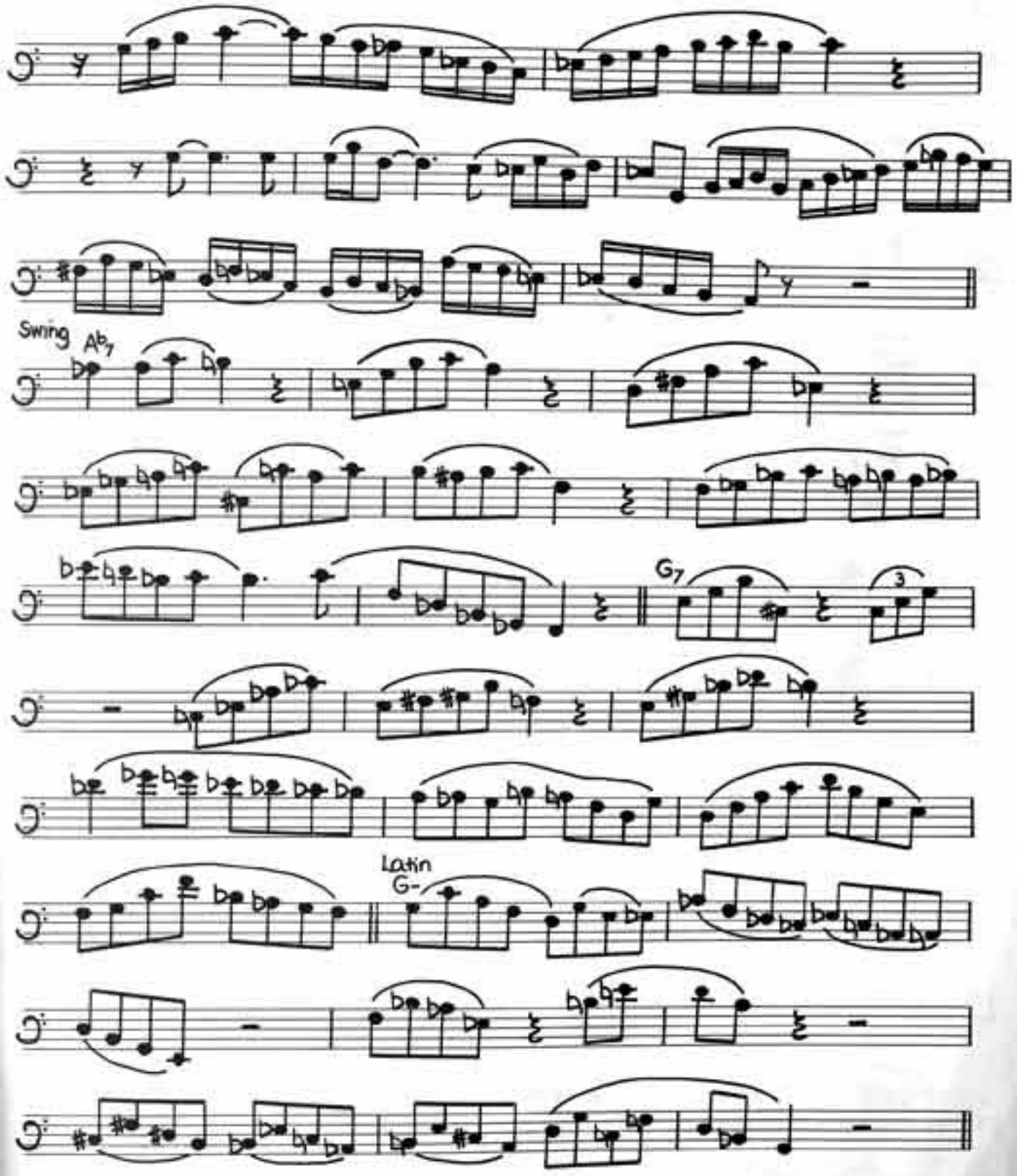
⑥ 12 tone

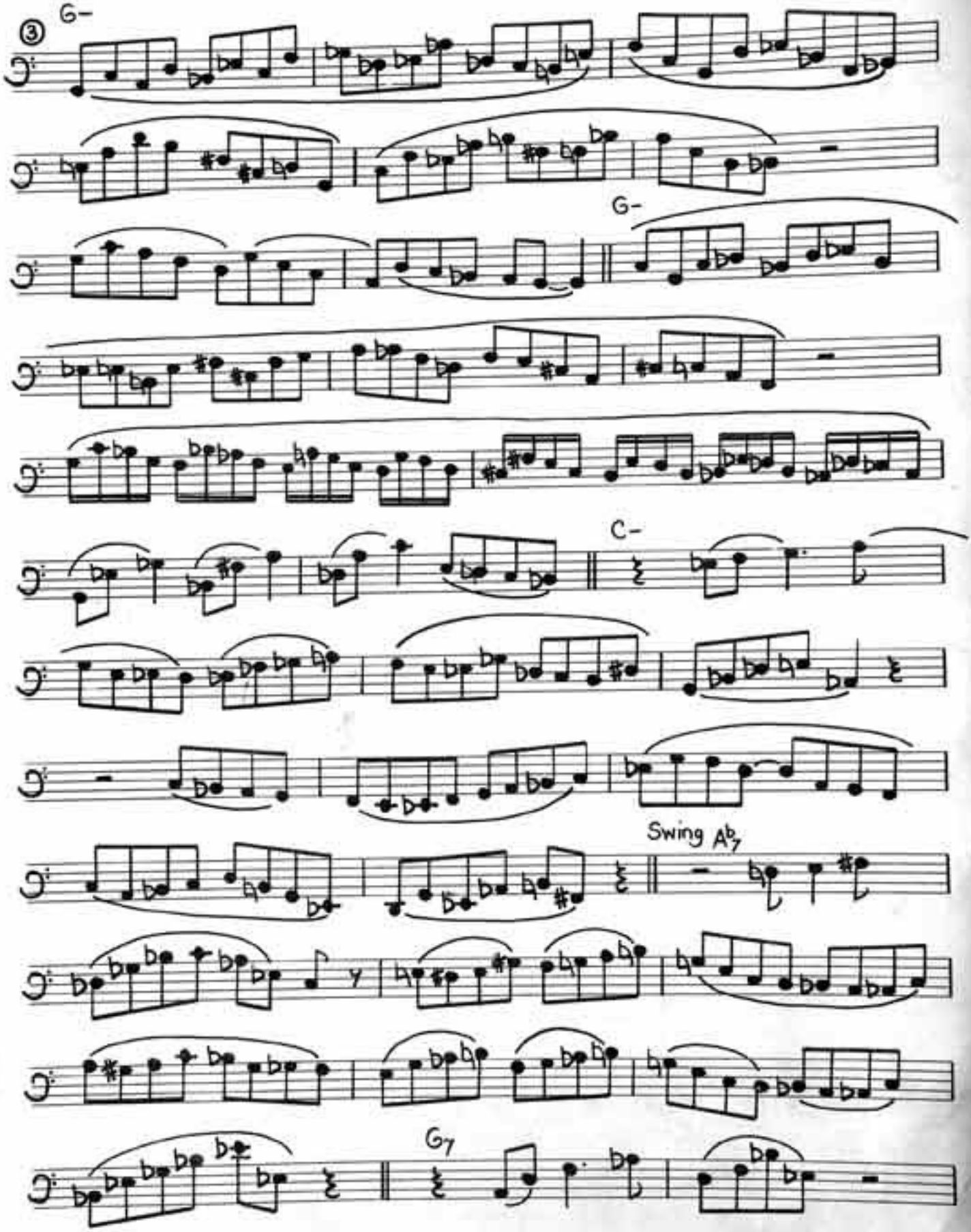

F
E♭7
D7
G7
G7
G-
C7
F
C-
F7
B♭
B♭-
E♭7
F
F
G7
G7
G-
C7
F
E♭7
D7
G7
G7
G-
C7
Eø
A7
D-
Eø
A7
D-
E-
A7
D-
Bo7
A-
D7
G-
C7
F
F
D.S. al Fine


Latin
G-
C-
Swing
Ab7
G7
Latin
G-


Latin
①
G-
G-
C-
Swing
Ab7


G7
Latin
G-
G-
G-
C-


Swing
Ab7
G7
3
Latin
G-


③
G-
G-
C-
Swing $A\flat_7$
G_7